



AN IBERIAN PRIVATE COLLECTION

PART I: IMPORTANT GOLD BOXES & OBJECTS OF VERTU
Thursday 8 December 2011

Part II: Furniture, Silver, Jewellery, Paintings, European, Chinese & Islamic Ceramics Friday 9 December 2011

AUCTIONS

Part I: (Lots 1-242) Thursday 8 December 2011 at 10.30 am Part II: (Lots 251-644) Friday 9 December 2011 at 10.30 am

VIEWING AT KING STREET

Friday	2 December	9.00 am - 4.30 pm
Saturday	3 December	12.00 noon - 5.00 pm
Sunday	4 December	12.00 noon - 5.00 pm
Monday	5 December	9.00 am - 4.30 pm
Tuesday	6 December	9.00 am - 3.30 pm
Wednesday	7 December	9.00 am - 4.30 pm
Thursday	8 December	9.00 am - 4.30 pm (Part II only)

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This passionate and erudite connoisseur, whose eclectic collection features in these two catalogues, spent much of his life studying and acquiring superb works of art. Set in a beautiful garden and overlooking the deep blue sea, the exterior of his house gave little away as to the treasures that lay within. It was a treasure trove filled to the brim with gold boxes, silver, oriental porcelain, furniture and works of art - each item chosen specifically by him for its craftsmanship, material or provenance.

The collector lived for several years in London, where he made many purchases in the sale rooms and from the city's most prestigious dealers. He became known for his exquisite taste, knowledge and expertise, and has been a prominent figure in the art world of the 1960s and 70s.

He was drawn to precious materials, especially gold but also silver, lacquer and hardstones, and all the techniques employed to transform them into beautiful works of art, such as inlay, chasing and engraving. The collection demonstrates the beauty of gold in its various stages of refinement - from raw nuggets and gold leaf clinging to minerals (lots 251-3), to refined bars and ingots (lots 254-5) ready to be transformed into beautifully chased ornaments (lots 256-63) and jewellery (lots 495-7). His collection stands out for its quality and variety spanning many centuries.

There are numerous highlights within the collection, each with unique characteristics. Among the gold boxes, the most exceptional example is a superb Louis XV enamelled *tabatière* by Jean Frémin, dated 1759/60, decorated with a parrot and flowersprays painted in coloured enamel within intricately chased reserves (lot 72). A *tour-de-force* of the finest early engineturning is a George II snuff-box by Francis Harrache, executed in London in 1757 (lot 116) and possibly the earliest example of this latest Parisian fashion being made in London. The sophisticated geometric patterns of this example are almost modern in appearance, and must have been admired by Henry, Earl of Uxbridge, who owned this box in the early 19th century. One of the finest late 18th century gold boxes is a Louis XVI example executed by Antoine Benard in 1782 (lot 81). Mounted with superb panels of Japanese lacquer, this box evokes the fashion for exotic materials so prized by Queen Marie-Antoinette.

The silver in this collection is interesting for its breadth in terms of date and origin, ranging from the 16th to the 20th centuries. One of the earliest and most important pieces is a Portuguese silver-gilt dish, executed circa 1530-40 (lot 273). Formerly in the Wernher collection, this salver is a superb example of Portuguese Renaissance silver. Very unusual is the North Indian rose water sprinkler, executed in the 18th century and delicately chased with profuse floral motifs so characteristic of Indian decorative arts from the 17th century onwards (lot 480). The collection also includes fine English silver, and a particularly interesting piece is the William IV silver stag stirrup cup executed by Paul Storr in London in 1834 (lot 539). Paul Storr's firm was one of the most successful in the early 19th century supplying Rundell's, the leading retailers of the day, which included the Prince Regent amonast its clients.

Other highlights can be found among the Chinese ceramics. A unique group of so-called *Compagnie des Indes* porcelain decorated with French, English and Dutch coats-of-arms, mainly salt cellars, are exquisitely painted and were highly prized (lots 392-414 and 435-455). A large monogrammed and gilt dinner service including various tureens, sauce boats, and large series of plates is another exceptional work in the collection (lot 381).

As well as these groups of gold boxes, silver and Chinese porcelain, each broad and varied collections in their own right, the decoration or *mise en scène* of 'our' collector's house was realised with French and Portuguese furniture, the latter often in beautiful dark rosewood, creating a dramatic effect (lots 288, 290, 526-31). Among the French furniture, a superb suite of Louis XV fauteuils by Jean Avisse, the celebrated *menuisier*, dominated the sitting room (lot 553). Elegant and sinuous, as well as imposing, these fauteuils demonstrate the sophisticated style of the greatest Parisian chair-makers; they were displayed and upholstered *en suite* with a pair of Royal *tabourets de pied* supplied by Jacob Frères for the Grand Trianon (lot 554). *Le goût Français*, as interpreted by craftsmen outside France, held particular appeal for this collector - not only in the group of Iberian furniture but also in the form of a George III satinwood and amaranth sideboard or *console desserte*, attributed to George Simson or Henry Holland, and made in the 'Louis Seize' style (lot 337).

This superb collection, formed over decades by a passionate and visionary collector, is unique for many reasons, but mainly its breadth, diversity and quality. There are collections within the collection, each with an almost encyclopaedic variety. The dispersal of his collection will offer new collectors unique opportunities.





A REGENCE GOLD SNUFF-FLASK WITH SECRET COMPARTMENT SET WITH A MINIATURE

BY LOUIS MAILLY (FL. 1723-1739), PARIS, 1723/1724, WITH THE CHARGE AND DISCHARGE MARKS OF CHARLES CORDIER, THE MINIATURE CIRCLE OF MARTIN VAN MEYTENS II (1695-1770)

tapering flattened snuff-flask, front and rear sides engraved with scenes from Jean de La Fontaine's Fables: 'The Wolf and the Lamb' and 'The Cockerel and the Fox', the reeded rims flanked by short bands of guilloché ornament, the chained stopper with shaped open finial, one side hinging outward at the base to reveal a secret compartment containing an oval enamel on copper miniature depicting a gentleman dressed as a Roman warrior, with long curling dark hair 51/8 in. (130 mm.) high 4 oz. (113 gr.) without the miniature

€,8,000-12,000

US\$12,000-18,000 €9,000-13,000

PROVENANCE:

Christie's, London, 6 November 2001, lot 48.

EXHIBITED

London, Christie's, The Glory of the Goldsmith, Magnificent Gold and Silver from the Al-Tajir Collection, 1989, no. 185, illustrated in colour p. 235.

LITERATURE:

The Glory of the Goldsmith, Magnificent Gold and Silver from the Al-Tajir Collection, 1989, p. 234-235.





2 A GEORGE III GOLD-MOUNTED GLASS SCENT-BOTTLE LONDON, CIRCA 1760

upright cut-glass flask of rectangular section, overlaid with pierced gold cagework embossed with fluted scrolls and foliage, glass stopper, independent chased gold cap, with opaque white enamel band with inscription 'GAGE DE MON AMITIÉ' 3½ in. (80 mm.) high

£,2,000-3,000

US\$3,100-4,500 €2,300-3,400

3 A GEORGE III GOLD SCENT-BOTTLE LONDON, CIRCA 1760

vase-shaped glass flask, the cover and sides fluted and chased with classical figures and foliate swags, the independent shaped stopper similarly chased 3½ in. (80 mm.) high 1 oz. (36 gr.)

£1,500-2,500

US\$2,300-3,800 €1,700-2,800







A GEORGE III GOLD-MOUNTED GLASS SCENT-BOTTLE CIRCA 1765

teardrop-shaped glass flask with flattened base, the faceted glass embellished with a pierced gold cagework chased with c-scrolls, rocaille and flower-swags, the gold neck-mount enamelled with opaque white champlevé band inlaid with diamond-shaped paillons and inscription 'GAGE DE MON AMOUR', chased gold s-curve formed stopper with chain 3% in. (90 mm.) high

£,2,000-3,000

US\$3,100-4,500 €2,300-3,400

PROVENANCE:

Christie's, London, 17 November 2009, lot 289.

A GEORGE IV ENAMELLED GLASS SCENT-BOTTLE WITH GOLD CAGEWORK

POSSIBLY BY ALEXANDER JAMES STRACHAN (FL. 1799-1850), LONDON, CIRCA 1820

upright cut-glass flask of rounded section, overlaid with pierced gold cagework embossed and enamelled with birds, squirrels and flowers, stopper with chain attachment mounted with enamelled bird 3 in. (95 mm.) high

£,2,000-3,000

US\$3,100-4,500 €2,300-3,400

For a George II enamelled gold snuff-box by Frederick De

(fl. 1731-1781) with later enamelled decoration attributed to Alexander James Strachan (fl. 1799-1850) and very similar to the enamelling on the present lot see lot 121.



6 A VICTORIAN GOLD-MOUNTED HARDSTONE BONBONNIERE AND COMBINED SCENT-FLASK PROBABLY ENGLISH, LATE 19TH CENTURY

formed as an eighteenth century lady's stockinged leg with high-heeled shoe, the calf and thigh carved in striated brown agate, opening at the knee with the gold mount chased as a garter, the cover overlaid with a chased *ajouré* shepherdess, with rose diamond buckles and rosettes

5¾ in. (145 mm.) long

£2,000-3,000

US\$3,100-4,500 €2,300-3,400

PROVENANCE:

Sotheby's, London, 26 November 1992, lot 316.

A VICTORIAN GOLD-MOUNTED HARDSTONE SCENT-BOTTLE

PROBABLY LONDON, CIRCA 1860/1870

upright agate flask in the shape of a minaret, with faceted sides, flame-like chased independent stopper with chain attachment, on later circular gold base with four ball feet 7 in. (180 mm.) high

£600-800

US\$910-1,200 €680-900





A LOUIS XV ENAMELLED GOLD GAGE D'AMOUR

MARKED, PARIS, WITH THE DISCHARGE MARK OF JULIEN ALATERRE 1768-1774

heart-shaped box, the hinged cover, sides and base with translucent royal blue enamel on an engine-turned ground, within chased husk-swag gold borders 2 in. (51 mm.) high

£,600-800

US\$910-1,200 €680-900

See A. K. Snowman, *Eighteenth Century Gold Boxes of Europe*, London, 1966, pl. 338, for two further examples of this type of box.

TWO GLASS SCENT-BOTTLES

PROBABLY ENGLISH, 18TH CENTURY

upright purple cut-glass flask of rectangular section, with faceted sides and independent gold cap with opaque white enamel border with inscription 'FIDELITE EN AMITIE'; together with another, upright blue glass flask of rectangular section, the sides enamelled with birds, fruit and flowers, independent chased gold cap 3½ in. (90 mm.) and 3% in. (85 mm.) high, respective(y)

£,1,000-1,500

US\$1,600-2,300 €1,200-1,700

A GERMAN GOLD-MOUNTED HARDSTONE SNUFF-BOX DRESDEN, CIRCA 1740

tapering upright box of cartouche-shaped section in semi-translucent pink and purple amethystine quartz, hinged gold rim with wavy reeding, rose-cut diamond push-pin

1% in. (48 mm.) high

£1,000-1,500

US\$1,600-2,300 €1,200-1,700

PROVENANCE:

Christie's, London, 9 December 2008, lot 180.

A MEXICAN THREE-COLOUR GOLD CHEROOT CASE

CIRCA 1815/1820

rectangular upright box of oblong section, the domed cover centred by a suspension loop and bouquet of flowers chased in three-colour gold on a *sablé* ground, the front and rear centred with reserves chased with flower vases on a frosted ground, the sides with similar reserves chased with flowersprays, frosted gold borders chased with trailing foliage within stylised acanthus borders on lid and sides, burnished gold base, rectangular green glass push-piece 2% in. (74 mm.) high

€,3,000-5,000

US\$4,600-7,500 €3,400-5,600

PROVENANCE:

Christie's, London, 9 December 2008, lot 69.



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12 A MEXICAN THREE-COLOUR GOLD CHEROOT CASE CIRCA 1815/1820

rectangular upright box of oblong section, the front and rear centred with reserves chased with figures in a landscape on a frosted ground, the sides and base with similar reserves chased with flowersprays, *sablé* gold borders chased with trailing foliage, stylised acanthus borders on slightly domed cover, diamond push-piece 2½ in. (62 mm.) high

£,2,500-3,500

US\$3,800-5,300 €2,900-3,900

A ROCOCO-STYLE GOLD-MOUNTED ROCK-CRYSTAL SNUFF-BOX

rectangular box with canted corners, the hinged cover, baluster sides and base of rockcrystal carved in a diamond pattern, within reeded gold mounts 3 in. (77 mm.) wide

£,2,000-3,000

US\$3,100-4,500 €2,300-3,400

PROVENANCE:

Christie's, London, 16 November 2010, lot 467.



A LOUIS XV VARI-COLOUR GOLD SEALING-WAX CASE MARKED, PARIS, 1763/1764, WITH THE CHARGE MARK OF JEAN-JACOUES PREVOST 1762-1768

slightly tapering étui of oval section, both sides of cover and base chased with tapering rectangular panels of polished gold with chased wavy frames, broad chased vari-colour gold foliage borders on sablé ground, slightly domed cover similarly chased and centred with a flowerhead, the matrix engraved with a French coat-of-arms

4% in. (115 mm.) long 1¾ oz. (52 gr.)

£,1,500-2,500

US\$2,300-3,800 €1,700-2,800

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A CONTINENTAL GOLD-MOUNTED TORTOISESHELL PIQUE NECESSAIRE

POSSIBLY ITALIAN, CIRCA 1740/1750

tapering flattened étui of rectangular section with rounded corners, slightly domed hinged cover, of black tortoiseshell with reeded gold mounts, obverse and reverse of both cover and base finely decorated in vari-colour gold piqué with ribbon-tied gold flowers and baskets of fruit, within egg and dart frame, the interior fitted with scissors, tweezers, pencil-holder and matching tortoiseshell piqué folding knife 3¾ in. (95 mm.) high

€,4,000-6,000

US\$6,100-9,000 €4,500-6,700

PROVENANCE:

Sotheby's, London, 9 November 1995, lot 34.



A LOUIS XVI GOLD SEALING-WAX CASE

BY PIERRE-FRANÇOIS BENARD (FL. 1771-1793), PARIS, 1787/1788, WITH THE SECOND CHARGE AND DISCHARGE MARKS OF HENRY CLAVEL 1782-1789

slightly tapering étui of rectangular section, both sides of cover and base with engine-turned rectangular panels of vertical reeding scattered with flowers and pellets, with oval sablé reserves chased with trophies of music and gardening, chased foliate and ovolo borders, slightly domed cover with rosette within sablé reserve, blank polished gold matrix 4¾ in. (118 mm.) long 2 oz. (60 gr.)

£1,000-1,500

US\$1,600-2,300 €1,200-1,700

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A LOUIS XVI VARI-COLOUR GOLD SEALING-WAX CASE
BY PIERRE CERNEAU (FL. 1762-1783), PARIS, 1776/1777, WITH THE
CHARGE AND DISCHARGE MARKS OF JEAN BAPTISTE FOUACHE
1774-1780

slightly tapering étui of oval section, both sides of cover and base engine-turned and with oval cartouches of musical trophies on a sablé ground, within chased foliate borders, slightly domed cover with chased rosette, blank matrix 4½ in. (108 mm.) long 1½ oz. (42 gr.)

£1,200-1,800

US\$1,900-2,700 €1,400-2,000





A GERMAN 'MOPSORDEN' GOLD-MOUNTED PORCELAIN SNUFF-BOX

MEISSEN, CIRCA 1740, BLACK TRIANGLE MARK TO INTERIOR OF COVER

shaped oval box, the exterior with Sulkowsky ozier moulding, the interior of the cover painted with two pug-dogs playing with a ball on a simulated marble slab below a cloudy sky, a small black triangle to the front of the slab, the interior of the base entirely gilt, the hinged mount with three-colour gold thumbpiece 2% in. (74 mm.) wide

€,4,000-6,000

US\$6,100-9,000 €4,500-6,700

PROVENANCE:

Christie's, London, 27 June 2005, lot 126.

J. J. Kändler introduced this type of moulding used on the Sulkowsky service in 1735, and it seems likely that he also modelled this box. Mention is made of a box with basket moulding in his workbook for July 1735 (see B. Beaucamp-Markowsky, Boîtes en Porcelaine, Fribourg, 1985, no. 142 for a similar box in the Kunstindustrimuseum, Copenhagen, and notes from Kändler's workbook).

All the Meissen boxes marked with triangles were produced in the period immediately following the suppression of Freemasonry throughout the Holy Roman Empire by the Bull of Pope Clement XII in 1738, which banned membership of the Freemasons to Catholics. The triangle is therefore almost certainly a secret indication of masonic membership. Another box with a hidden triangle was sold Christie's, London, 14 May 1990, lot 101. This interpretation is supported by the present lot, which was quite clearly supplied for a member of the Mopsorden, a clandestine replacement for Freemasonry in aristocratic society. For a detailed discussion of the Mopsorden, see E. Köllmann, 'Der Mopsorden', Keramos, 50/1970, pp. 71-82.

AN ITALIAN GOLD-MOUNTED PORCELAIN SNUFF-BOX CAPODIMONTE, CIRCA 1755

oval box, painted in the manner of Giovanni Caselli with a continuous frieze of travellers and harvesters in a landscape, the underside with a figure holding a basket of fruit kneeling before a maiden, the cover with merchants in conversation at a quayside and two women before an encampment outside a town wall, the hinged gold mount with a three-colour thumbpiece formed as flowers issuing husks

31/4 in. (80 mm.) wide

£,10,000-15,000

US\$16,000-23,000 €12,000-17,000

PROVENANCE:

Christie's, Geneva, 20 November 1970, lot 474. C. W. Harris Collection; Christie's, London, 27 June 2005, lot 123.

B. Beaucamp-Markowsky, Boîtes en Porcelaine, Fribourg, 1985, p. 533, no. 488.

The subject is probably the story of Judith and Holofernes, which also occurs on the square box in the Floridiana, Naples, illustrated by Beaucamp-Markowsky, op. cit., p. 532, no. 487.







A GERMAN GOLD-MOUNTED PORCELAIN DOUBLE SNUFF-BOX
MEISSEN, CIRCA 1750

barrel-shaped box with hinged cover to both ends, basket-work moulded and painted with scattered flower-sprays and sprigs, the interior of both covers with gallants and companions before arbours in idyllic river landscapes, the reeded gold mounts with scrolling foliate thumbpieces 2% in. (74 mm.) high

£5,000-8,000

US\$7,600-12,000 €5,700-9,000

PROVENANCE:

Christie's, London, 14 May 1990, lot 96. with S. J. Phillips Ltd., London, 1997. Dr Anton C. R. Dreesmann Collection; Christie's, London, 11 April 2002, lot 783.

Another box of similar shape is illustrated in B. Beaucamp-Markowsky, Porzellandosen des 18. Jahrhunderts, Munich, 1985, p. 165, no. 120.

A GERMAN GILT-METAL MOUNTED PORCELAIN SNUFF-BOX MEISSEN, CIRCA 1755, THE MOUNTS PROBABLY CONTEMPORARY

rectangular box of bombé form, painted to the exterior with bouquets of fruit and flowers within puce scale-pattern borders and iron-red, yellow and puce scroll cartouches, on basket-moulded ground, the interior of the cover with travellers before a river, rockwork and cottages, the hinged mount chased with scrolls and flowerheads 2¾ in. (70 mm.) wide

€1,500-2,000

US\$2,300-3,000 €1,700-2,200



A LOUIS XVI BLEU-CELESTE GOLD-MOUNTED PORCELAIN VINAIGRETTE

SEVRES, CIRCA 1785, THE CONTEMPORARY FRENCH MOUNTS LATER STRUCK WITH FRENCH POST-1893 IMPORT MARK FOR GOLD

oviform box, the bleu-céleste lobed borders edged in gilding suspending swags of pink roses, red and blue flowers, the top and bottom with a gilt flowerhead on a bleu-céleste medallion, with hinged bright-cut gold mount and pierced grille engraved with flowers and scrolling foliage, the top with loop finial, with a later silk-lined leather case 2 in. (57 mm.) long

(2)

US\$9,100-15,000 €6,800-11,000

£,6,000-10,000

PROVENANCE:

Christie's, London, 17 April 2000, lot 134.

For a related jewelled example in the Musée des Arts Décoratifs in Paris, see M. Brunet and T. Préaud, Sèvres, Des Origines à nos Jours, Fribourg, 1978, p. 201, no. 232.

TWO CONTINENTAL SNUFF-BOXES

CIRCA 1760 AND 20TH CENTURY

hinged egg-shaped gold-mounted pink enamel box with sepia figures; together with another, egg-shaped polished gold box, enamelled with a peacock and set at intervals with diamonds

11% in. (46 mm.) and 1% in. (35 mm.) high

€,800-1,200

US\$1,200-1,800 €900-1,300

A GEORGE II PARCEL-ENAMELLED GOLD VINAIGRETTE LONDON, CIRCA 1750

egg-shaped gold box with independent cover which unscrews to reveal independent pierced grille, the sides hung with foliate swags, opaque white enamel taille d'épargne bands around the rim of the lid and base with inscriptions 'Rien n'est trop bon pour ce qu'on aime' and 'sa douceur m'attire'

23/4 in. (60 mm.) high

£,3,000-5,000

US\$4,600-7,500 €3,400-5,600



A LOUIS XVI GOLD-MOUNTED PORCELAIN BONBONNIERE

SEVRES, CIRCA 1762-1768, THE MOUNTS WITH THE DISCHARGE MARK OF JEAN-JACQUES PREVOST 1762-1768

oviform box with a hinged mount engraved with bands of leaves and ribbon, painted with swirling panels of flowers alternating with diaper-pattern sections divided by puce scrolls on a purple sablé ground 21/8 in. (55 mm.) high

£,10,000-15,000

US\$16,000-23,000 €12,000-17,000

PROVENANCE:

with Adrian Sassoon, London. Christie's, London, 12 May 2010, lot 267.

The Sèvres Archives Sales Ledger's records (Vy 3 fol. 66): Ventes faites par les marchands depuis le 15 juin jusqu'au 25 octobre 1762 livré a M. Dulac 2 oeufs 7,50 [livres each] 15 [livres in total].







A GEORGE II-STYLE GOLD-MOUNTED HARDSTONE NECESSAIRE

STRUCK WITH TWO FRENCH IMPORT MARKS FOR GOLD 1864-1893

rectangular upright casket, the bloodstone panels mounted on four sides and cover in a gold cagework chased with figures in classical attire, putti, birds, fruit, butterflies, flowers and foliage, gem-set thumbpiece and further gems on the front and sides of the flange, the hinged cover opening to reveal four glass scent-bottles with gold neck and link chain attached to gold stopper in the shape of a bird, red velvet interior lining to cover 31/8 in. (80 mm.) high

€,6,000-8,000

US\$9,100-12,000 €6,800-9,000

PROVENANCE:

Christie's, London, 5 June 2007, lot 17.

Very similar table nécessaires probably from the same workshop were sold Sotheby's, Geneva, 11 November 1981, lot 47, and Christie's, Geneva, 16 May 1984, lot 526.

A CONTINENTAL GOLD-MOUNTED MILK-GLASS SNUFF-BOX

CIRCA 1850

oval glass box with chased gold mounts, the hinged cover painted with a gentleman within a wooded landscape, the sides and base painted with floral bouquets, raised gold thumbpiece 31/4 in. (83 mm.) wide

£,1,500-2,500

US\$2,300-3,800 €1,700-2,800

PROVENANCE:

Christie's, London, 16 November 2010, lot 474.

A CONTINENTAL PARCEL-ENAMELLED HARDSTONE AND GOLD BONBONNIERE

PROBABLY GERMAN OR AUSTRIAN, CIRCA 1850

circular hardstone box, with pierced gold cage-work depicting musicians within foliate scrolls, the independent cover with opaque white enamel border with inscription 'RIEN D'AGREABLE LOIN DE VOUS' 3 in. (75 mm.) diam.

€,3,000-5,000

US\$4,600-7,500 €3,400-5,600











GEORGE III PARCEL-ENAMELLED AND JEWELLED GOLD CAGEWORK AND HARDSTONE SNUFF-BOX LONDON, CIRCA 1760

gold-lined hinged egg-shaped brown agate box, the gold cagework mounts stamped with foliage and reeded c-scrolls, opaque white enamel band on the rim of the lid with inscription in gold 'mon amitie ne changera jamais', raised thumbpiece set with coloured stones

21/8 in. (55 mm.) high

€,2,000-3,000

US\$3,100-4,500 €2,300-3,400

A GEORGE III-STYLE JEWELLED AND GOLD-MOUNTED HARDSTONE SNUFF-BOX

LATE 19TH CENTURY, THE MOUNTS STRUCK WITH TWO FRENCH POST-1864 IMPORT MARKS FOR GOLD

egg-shaped ochre-brown moss-agate box with hinged lid, with gadrooned and reeded central gold mount, the pierced foliate thumbpiece applied with three rosecut diamonds set in rosebud-shaped silver collets, the hinged scroll suspension ring on spreading foliate mount 23/4 in. (72 mm.) high, including ring

€,2,000-3,000

US\$3,100-4,500 €2,300-3,400

PROVENANCE:

Christie's, London, 28 November 2006, lot 1.



A GEORGE II PARCEL-ENAMELLED GOLD CAGEWORK AND HARDSTONE SNUFF-BOX

PROBABLY LONDON, CIRCA 1750

gold-lined hinged egg-shaped mocha-brown agate box, the gold cagework mounts stamped with Chinoiserie figures and architectural elements surrounded by foliage and reeded c-scrolls, opaque white enamel band on the rim of the lid with inscription in gold 'VOTRE AMITIÉ / EN EST LE PRIX', raised reeded gold thumbpiece 1¾ in. (44 mm.) high

£,2,000-3,000

US\$3,100-4,500 €2,300-3,400

PROVENANCE:

Christie's, London, 9 December 2008, lot 179.

A GEORGE II PARCEL-ENAMELLED GOLD CAGEWORK AND HARDSTONE SNUFF-BOX

LONDON, CIRCA 1750/1760

gold-lined hinged egg-shaped bloodstone box, the gold cagework mounts stamped with birds, flowers with foliage and reeded c-scrolls, opaque white enamel band on the rim of the lid with inscription in gold 'dieu vous benit', diamond-set thumbpiece 13/4 in. (44 mm.) high

£,2,000-3,000

US\$3,100-4,500 €2,300-3,400







A CONTINENTAL GOLD SNUFF-BOX

STAMPED '750', PROBABLY LATE 19TH / EARLY 20TH CENTURY

cartouche-shaped box of mid-eighteenth century style, the hinged cover and base with coloured glass panels simulating agate and painted on cover in gold leaf with a stag hunt and legend of St Teresia, the base similarly decorated with a stag between trees, with polished gold sides and reeded borders 3 in. (75 mm.) wide

€,1,000-1,500

US\$1,600-2,300 €1,200-1,700

PROVENANCE:

Christie's, South Kensington, 28 September 2010, lot 583.

34

A GEORGE III GOLD-MOUNTED SNUFF-BOX

MAKER'S MARK INDISTINCT, MARKED WITH THE ENGLISH POST-1798 STANDARD MARKS FOR 18 CARAT GOLD, THE LONDON ASSAY MARK FOR 1756-1821, THE LONDON DATE LETTER FOR 1804/1805 AND THE ENGLISH DUTY MARK FOR GOLD 1798-1804

cartouche-shaped box, the hinged cover and base set with panels of mottled brown agate mounted à jour, the cover with broad border of chased foliage on a sablé ground, with reeded gold borders and polished gold sides 3½ in. (85 mm.) wide

€,3,000-5,000

US\$4,600-7,500 €3,400-5,600



A GEORGE IV SILVER-GILT PEDLAR SNUFF-BOX

BY JOHN LINNET (FL. 1800 - C. 1840), MARKED WITH THE ENGLISH POST-1821 STANDARD MARK FOR STERLING SILVER, THE LONDON ASSAY MARK FOR STERLING SILVER 1821-1825, THE LONDON DATE LETTER FOR 1823/1824 AND THE ENGLISH DUTY MARK FOR SILVER 1822-1834

rectangular box, the hinged cover boldly chased with a pedlar and his wares within a camp with trees, tents, peasants and a building on the left, on a frosted ground, plain sides and base with reeded borders, the interior of the cover engraved with a presentation inscription 3% in. (98 mm.) long

6 oz. (192 gr.)

The presentation inscription reads 'Presented. / to / William Medley Esqt. by his Sincere Friend / Pierce Mahony. / June 1827.'

£2,000-3,000 US\$3,100-4,500 €2,300-3,400

PROVENANCE:

Presented by Pierce Mahony (1792-1853), solicitor and Irish landowner, to his friend and client the banker William Medley in June 1827.

W. H. Dixon in Lady Morgan's memoirs: autobiography, diaries and correspondence, London, 1862, records Lady Morgan's impression of Pierce Mahony (1792-1853) and his profession.

'Apropos of 'fashionable attorneys', the late well-known Pierce Mahony, who came under this head to the very extent, and who was, besides, an excellent and worthy gentleman, when presented to Lord Wellesley, at the levee, his Excellency, with one of the banalités of royalty, said, Of course, Mr. Mahony, you are of one of the liberal professions? At the bar, I suppose?

Well, almost, my Lord - that is, my estates are in Kerry; but I employ my leisure hours, when in town, with the profession of an attorney.'
Pierce Mahony was the Dublin solicitor for the Provincial Bank of Ireland, the prospectus of which was drawn up in 1824 with William Medley as one of the directors. The bank was to have a capital of £2 million and offices in all the large towns in Ireland more than 50 miles from Dublin. Supported by many Irish MPs and Irish aristocrats, it proved very successful with eminent board members such as the financier Sir Moses Montefiore.

For other boxes by this goldsmith, see lots 89 and 93.





A FRENCH GOLD SNUFF-BOX

BY ALEXANDRE-RAOUL MOREL (FL. 1833-1850), PARIS, CIRCA 1840, STRUCK WITH THE FRENCH POST-1838 STANDARD MARK FOR GOLD AND INVENTORY NO. 331

rectangular box with waisted engine-turned sides and rounded corners, the cover, sides, base and corners with chased foliate borders, the cover centred with a vacant cartouche

31/8 in. (80 mm.) wide 21/2 oz. (77 gr.)

€,1,000-1,500

US\$1,600-2,300 €1,200-1,700

Gold boxes by Alexandre-Raoul Morel are rare. He was born in 1801 and took over the business of his father, the famous goldsmith Gabriel-Raoul Morel in 1832. He was last recorded in 1850.

37

A FRENCH ART DECO STONE-SET GOLD CIGARETTE CASE

MAKER'S MARK IN A HORIZONTAL LOZENGE, PARIS, CIRCA 1930, WITH THE FRENCH POST-1919 THIRD STANDARD MARK FOR GOLD, STAMPED WITH INVENTORY NO. 62567 AND AN 18 CARAT GOLD MARK, THE BASE FURTHER STAMPED (BREVETES GOG)

rectangular box with cut corners set with synthetic sapphires, the hinged cover, sides and base engineturned with a scalework pattern, the front panel hinged to release cover 3½ in. (80 mm.) wide

€,1,200-1,800

US\$1,900-2,700 €1,400-2,000

PROVENANCE:

Christie's, London, 27 November 2007, lot 84.

AN AUSTRIAN GOLD SNUFF-BOX

BY FRANZ PIETER (FL 1802-1854), MARKED, WITH THE AUSTRIAN MARK FOR 18 CARAT GOLD, VIENNA 1824-1866, THE FLANGE ENGRAVED 'PIOTÉ À VIENNE NO 1138'

rectangular box, the hinged cover, sides and base engine-turned with a scalework pattern, framed by bands of polished gold, slightly raised thumbpiece 3% in. (78 mm.) wide 3¾ oz. (119 gr.)

€2,000-3,000

US\$3,100-4,500 €2,300-3,400

PROVENANCE:

Christie's, London, 2 June 2009, lot 170.





~4

A LOUIS XVI GOLD-MOUNTED TORTOISESHELL BONBONNIERE SET WITH TWO MINIATURES

MAKER'S MARK INDISTINCT, PARIS, CIRCA 1774-1780, WITH THE CHARGE AND DISCHARGE MARKS OF JEAN-BAPTISTE FOUACHE 1774-1780

circular tortoiseshell box with chased gold mounts, the glazed cover and base set with miniatures on card of landscapes (perished)
2½ in. (63 mm.) diam.

£,600-800

US\$910-1,200 €680-900

44

A LOUIS XV GOLD-MOUNTED TORTOISESHELL-LINED LACQUER BONBONNIERE

PARIS, 1768-1774

circular tortoiseshell-lined striped lacquer box, the independent cover centred with a glazed tondo painted with a bouquet of roses framed by a light green circle and garland border, set against an engine-turned ground, concentric wavy and gadrooned gold mounts, the sides, base and cover of green and gold striped lacquer with reeded gold mounts 2 % in. (62 mm.) diam.

£700-900

US\$1,100-1,400 €790-1,000

PROVENANCE:

Possibly acquired by Alleyne FitzHerbert, later Baron St Helens (1753-1839), whilst in Paris circa 1782-83. Lord St Helens and Sir William FitzHerbert; Christie's, London, 22 January 2009, lot 524.



A LOUIS XV GOLD-MOUNTED TORTOISESHELL-LINED GREEN LACQUER BONBONNIERE SET WITH A PORTRAIT MINIATURE

THE BONBONNIERE PROBABLY PARIS, CIRCA 1770, THE MINIATURE BY CHARLES DIXON, (BRITISH, FL. 1748-1798)

circular tortoiseshell-lined green lacquer box, the independent cover inset with a portrait miniature on ivory of a young gentleman in a grey coat, within a chased gold frame and ribbon-twist border, reeded gold mounts
2½ in. (62 mm.) diam.

£,1,500-2,500

US\$2,300-3,800 €1,700-2,800

~39

A LOUIS XVI GOLD-MOUNTED TORTOISESHELL BONBONNIERE SET WITH AN ENAMEL PORTRAIT MINIATURE

BY JEAN-LOUIS BERTHE (FL. 1788-1806), WITH THE CHARGE AND DISCHARGE MARKS OF JEAN-FRANÇOIS KALENDRIN 1789-1792, WITH TWO PARISIAN POST-1838 RESTRICTED WARRANTY MARKS FOR GOLD, THE MINIATURE ATTRIBUTED TO GEORGES WUILLE (GERMAN, FL. C. 1800)

circular tortoiseshell box with gold mounts, the independent cover set with an enamel miniature of five children beside a table with a green baize cloth set with fruit

3% in. (86 mm.) diam.

£,1,500-2,500

US\$2,300-3,800 €1,700-2,800

PROVENANCE: Sotheby's, London, 27 May 2004, lot 155.









A CONTINENTAL GOLD-LINED TORTOISESHELL BONBONNIERE SET WITH A PORTRAIT MINIATURE CIRCA 1795/1800, THE MINIATURE CIRCLE OF DOMENICO BOSSI

circular gold-lined tortoiseshell box, the independent cover inset with a portrait miniature on ivory of a girl, in lilac muslin dress with gold embroidered border, long fair curling hair 2% in. (61 mm.) diam.

£1,500-2,500

US\$2,300-3,800 €1,700-2,800

PROVENANCE:

Christie's, London, 16 November 2010, lot 96.



~44

A GEORGE IV GOLD-MOUNTED TORTOISESHELL EROTIC SNUFF-BOX SET WITH A CAMEO

IN THE MANNER OF RUNDELL, BRIDGE AND RUNDELL, LONDON, CIRCA 1820

rectangular dark tortoiseshell box, with polished gold mounts and thumbpiece, the cover centred with a cameo of Queen Charlotte, in profile to the left within an oval reeded gold mount, the hinged cover with secret compartment opening to reveal a miniature with an erotic scene

31/4 in. (83 mm.) wide

£3,000-5,000

US\$4,600-7,500 €3,400-5,600

Queen Charlotte (1744-1818) was the consort of King George III (1760-1820) and youngest daughter of Karl, Duke of Mecklenburg Strelitz (1798-1752).

~45

A CONTINENTAL GOLD-MOUNTED TORTOISESHELL BONBONNIERE SET WITH HARDSTONE FIGURES

CIRCA 1850

circular gold-mounted black tortoiseshell box, the independent cover with chalcedony carving of two putti on an agate background, within a polished oval gold mount 3 in. (77 mm.) diam.

€,2,000-3,000

US\$3,100-4,500 €2,300-3,400

PROVENANCE:

Christie's, London, 16 November 2010, lot 438.

~46

A CONTINENTAL GOLD-MOUNTED TORTOISESHELL SNUFF-BOX

PROBABLY GERMAN, CIRCA 1840

small rectangular dark tortoiseshell box, the hinged cover inlaid with flower-spray and butterflies in four colours of gold, the centre of the base inlaid with rose and green gold flowers, the gold mounts and flange with scalloped edge, scroll thumbpiece 2½ in. (64 mm.) wide

£1,500-2,500

US\$2,300-3,800 €1,700-2,800

PROVENANCE:

Christie's, London, 2 June 2009, lot 74.



A GEORGE II GILT-METAL MOUNTED HARDSTONE NECESSAIRE

LONDON, CIRCA 1740/1750

tapering flattened rectangular blue-grey agate case with hinged domed cover and base, pierced gold cagework mounts stamped with reeded scrolls and foliage, the cover with suspension loop, the interior fitted with steel scissors, a gold pencil-holder, a gold folding knife and an ear-spoon

43/4 in. (111 mm.) high

£1,500-2,500

US\$2,300-3,800 €1,700-2,800



48

A LOUIS XVI VARI-COLOUR GOLD SEALING-WAX CASE WITH THE CHARGE AND DISCHARGE MARKS OF JEAN-BAPTISTE FOUACHE 1774-1780

slightly tapering étui of oval section, both sides of cover and base engine-turned with vertical flutes within bright-cut frames and applied foliate swags, chased chevron sablé borders, slightly domed cover with rosette, the matrix engraved with a French coat-of-arms 4½ in. (116 mm.) long 1½ oz. (47 gr.)

£,1,000-1,500

US\$1,600-2,300 €1,200-1,700

49

A LOUIS XVI VARI-COLOUR GOLD SEALING-WAX CASE

BY PAUL-NICOLAS MENIERE (FL. 1775-1826), MARKED, PARIS, 1780/1781, WITH THE FIRST CHARGE AND DISCHARGE MARKS OF HENRY CLAVEL 1780-1782

slightly tapering étui of oval section, the cover and base engine-turned with horizontal reeding, the border chased with trailing foliage on sablé bands, the cover topped by an engine-turned elliptical pattern, with plain matrix

4¾ in. (121 mm.) long 1½ oz. (49 gr.)

£,1,000-1,500

US\$1,600-2,300 €1,200-1,700

PROVENANCE:

Christie's, Geneva, 17 May 1994, lot 54.

50

A SWISS VARI-COLOUR GOLD SEALING-WAX CASE GENEVA, CIRCA 1780, LATER STRUCK WITH TWO PARISIAN POST-1838 RESTRICTED WARRANTY MARKS FOR GOLD

slightly tapering étui of oval section, both sides of cover and base engine-turned with peaked lozenge pattern and centred by oval reserves chased in two-colour gold with trophies of Music and Gardening on frosted ground and rosettes within reeded borders, the frosted gold borders chased with foliage, the slightly domed cover with a rosette on a sablé ground, blank matrix

4 in. (100 mm.) long 11/4 oz. (40 gr.)

£1,200-1,800

US\$1,900-2,700 €1,400-2,000

PROVENANCE:

Christie's, London, 16 November 2010, lot 302.



~51

A SWISS ENAMELLED GOLD CARNET-DE-BAL FOR EXPORT TO THE TURKISH MARKET

GENEVA, CIRCA 1830/1840

tapering rectangular étui-à-tablettes, slightly domed cover with translucent red enamel and chased gold scrollwork, both sides of cover and base of opaque sky-blue enamel, the obverse and reverse centred with opaque white enamel and translucent red enamel cartouche with taille d'épargne gold foliage and arabesque motifs, within white enamel frames and scrolling sky-blue enamel borders on an engine-turned ground, containing a similarly decorated ivory tablet and ivory pencil within chased gold mount

3¾ in. (97 mm.) high

€,3,000-5,000

US\$4,600-7,500 €3,400-5,600



52

A GEORGE II GOLD-MOUNTED HARDSTONE BODKIN CASE

CIRCA 1750/1760

cylindrical slightly tapering burnt-orange agate étui with independent convex top and base, the cover and base bordered with a pierced gold mount stamped, engraved and chased with c-scrolls, bows and foliate swags, and interspersed by reeded gold rims, the cover inscribed 'gage de mon amitie' in gold on white enamel ground, in hinged fitted shagreen case lined with cream silk 4% in. (103 mm.) long (2)

£,2,500-3,500

US\$3,800-5,300 €2,900-3,900

PROVENANCE:

Christie's, London, 5 June 2007, lot 21.

53

A SWISS ENAMELLED GOLD SEALING-WAX CASE

GENEVA, CIRCA 1780, STAMPED 20 K

slightly tapering étui of oval section, both sides of cover and base with oval reserves of lavender-blue with taille d'épargne gold vases and rosettes within opaque white enamel borders, dark blue translucent enamel ovolos and swags, slightly domed cover with translucent dark blue enamel rosette, blank matrix 4¼ in. (107 mm.) long

€,800-1,200

US\$1,200-1,800 €900-1,300

54

A SWISS ENAMELLED GOLD SEALING-WAX CASE GENEVA, CIRCA 1785

slightly tapering étui of oval section, both sides of cover and base with rectangles of dark blue translucent enamel on an engine-turned ground with trailing foliate garlands of white enamel, within polished gold fillets, the sablé borders with translucent green enamel foliage interspersed with opaque white enamel pellets, similarly decorated cover with rosette, blank matrix 4% in. (111 mm.) long

€,800-1,200

US\$1,200-1,800 €900-1,300



A SWISS VARI-COLOUR GOLD SNUFF-BOX

GENEVA, CIRCA 1810/1820, WITH PRESTIGE MARKS

rectangular box with rounded corners, the pink-gold panels on the hinged cover, sides and base engine-turned with bright-cut diaper pattern within stylised yellow gold laurel borders, the cover border applied with pink-gold flowerhead and greengold trailing foliage on sablé ground, the pilasters chased with vari-colour foliage, the borders of the sides and base chased with laurel and berry pattern

3% in. (86 mm.) wide 3 oz. (92 gr.)

£2,500-3,500

US\$3,800-5,300 €2,900-3,900

PROVENANCE:

The Althorp Attic sale; Christie's, South Kensington, 7-8 July 2010, lot 93.

LITERATURE:

Albert Edward John, 7th Earl Spencer (1892–1975), Catalogue of Snuff Boxes at Althorp, 1937, no. 93.





56 A SWISS PEARL-SET AND ENAMELLED GOLD VINAIGRETTE GENEVA, CIRCA 1830/1840

in the form of a pendant, obverse and reverse with translucent red enamel on an engine-turned sunburst ground and decorated with painted bouquets of flowers, the hinged cover on the reverse opening to reveal a compartment for salts with pierced gold grille, applied chased foliate gold border with translucent green and red enamel foliage set with pearls at intervals and gold suspension hook 15% in. (49 mm.) wide

€,800-1,200

US\$1,200-1,800 €900-1,300

57

A SWISS VARI-COLOUR GOLD SNUFF-BOX SET WITH AN ENAMEL PLAQUE

GENEVA, CIRCA 1820/1830

rectangular box with rounded corners, the hinged cover set with an enamel plaque depicting an alpine lakeside scene, the raised border applied with flowers and foliage in three-colour gold and platinum on a frosted ground, the sides and base with panels of engine-turning with broad chased sablé borders, the interior cover engraved with a Russian inscription dated 1873

3% in. (87 mm.) wide

The translated inscription reads 'In memory from the father / Ivan Ivanovich / Gaveman 1873 / in Rostov-on-Don'

£1,500-2,500

US\$2,300-3,800 €1,700-2,800



A SWISS OR GERMAN ENAMELLED GOLD SNUFF-BOX

CIRCA 1780, WITH PRESTIGE MARKS, INCLUDING ONE RESEMBLING THE CHARGE MARK OF JEAN-JACQUES PREVOST, THE FLANGE LATER STRUCK WITH TWO POST-1838 RESTRICTED WARRANTY MARKS FOR GOLD

oval box, the hinged cover, base and sides enamelled in opaque sky-blue, the cover and base centred by an oval reserve of translucent dark-blue enamel on a concentric scalework ground applied with musical and gardening trophies in two-colour gold, the sides divided by four oval reserves similarly decorated and with applied laurel swags, translucent blue enamel ribbontwist borders

21/2 in. (65 mm.) wide

€,4,000-6,000

US\$6,100-9,000 €4,500-6,700

PROVENANCE:

Christie's, London, 16 November 2010, lot 312.





59

A LOUIS XVI ENAMELLED GOLD SNUFF-BOX

BY JOSEPH-ETIENNE BLERZY (FL. 1768-1806), PARIS, 1784/1785, WITH THE SECOND CHARGE AND DISCHARGE MARKS OF HENRY CLAVEL 1782-1789

oval box, the hinged cover, sides and base enamelled in translucent dark blue, the cover with gold *paillons* and inset with diamonds, within a frame of raised chased foliage enamelled in translucent green and set at intervals with diamonds, the outer borders and pilasters similarly decorated 2½ in. (70 mm.) wide

£,6,000-8,000

US\$9,100-12,000 €6,800-9,000



A LOUIS XV ENAMELLED GOLD SNUFF-BOX

MAKER'S MARK INDISTINCT, PARIS, 1762/1763 AND 1763/1764, WITH THE CHARGE AND DISCHARGE MARKS OF JEAN-JACQUES PREVOST 1762-1768, INVENTORY NUMBER 184

oval gold box, the hinged cover, sides and base engineturned and centred with oval enamel seascapes within ribbon-tied husk swags and chased leaf borders 3% in. (80 mm.) wide

£6,000-8,000

US\$9,100-12,000 €6,800-9,000

PROVENANCE:

Christie's, London, 9 October 1962, lot 161.





61 A LOUIS XV-STYLE ENAMELLED GOLD SNUFF-BOX

PROBABLY BERLIN, CIRCA 1780, BEARING MARKS INCLUDING LETTER V WITH CROWN ABOVE AND LAUREL LEAVES BELOW, FLANKED BY TWO KEY-SHAPED MARKS

oval box, the hinged cover, sides and base chased with trailing scroll-work and enamelled *en plein* with flowersprays within oval reserves and French-blue and white enamelled frames 3¾ in. (85 mm.) wide

£,10,000-15,000

US\$16,000-23,000 €12,000-17,000

A GERMAN GOLD SNUFF-BOX

MAKER'S MARK INDISTINCT, CIRCA 1790, WITH THE HANAU STANDARD MARK FOR 18 CARAT GOLD AND RUBBED PRESTIGE MARKS

elongated oval box with hinged cover, engineturned all over with horizontal reeding scattered with pellets, within beaded gold borders and side pilasters on *sablé* ground

3¾ in. (95 mm.) wide 2½ oz. (77 gr.)

£1,500-2,500

US\$2,300-3,800 €1,700-2,800



£800-1,200

US\$1,200-1,800 €900-1,300

39



A FRENCH GOLD SNUFF-BOX

BY AUGUSTIN-ANDRE HEGUIN (FL. 1785-1822), MARKED, PARIS, 1798-1809, RETAILED BY JEAN-FRANÇOIS PITAUX, RUE VIVIENNE, PARIS, STRUCK WITH THE THIRD STANDARD AND EXCISE MARKS FOR GOLD 1819-1838

octagonal box, the hinged cover, sides and base engine-turned with a peaked-pattern, within reeded polished gold borders, slightly raised gold thumbpiece 3¾ in. (97 mm.) wide 3 oz. (99 gr.)

£2,500-3,500

US\$3,800-5,300 €2,900-3,900

Augustin-André Héguin was sponsored for the maîtrise by Jean-Joseph Barrière on 20 April 1785. Snuff-boxes by this goldsmith are rare.



A LOUIS XVI FOUR-COLOUR GOLD BONBONNIERE

BY PAUL-NICOLAS MENIERE (FL 1775-1826), MARKED, PARIS, 1776/1777, WITH THE CHARGE AND DISCHARGE MARKS OF JEAN-BAPTISTE FOUACHE 1774-1780, THE FLANGE ENGRAVED WITH INVENTORY NO. 241

circular box, the independent cover and base engine-turned with concentric reeding within trailing green gold laurel and pink gold flowers on sablé ground bands, the sides similarly decorated with horizontal engine-turning and foliate bands, the cover centred with an oval medallion reserve applied with trophies of Music in four colours of gold on a frosted ground within a polished gold band 2% in. (60 mm.) diam.

£1,500-2,500

US\$2,300-3,800 €1,700-2,800

PROVENANCE:

Christie's, London, 2 June 2009, lot 159 (as by Nicolas Marguerit).



A SWISS GOLD SNUFF-BOX WITH SECRET COMPARTMENT

PROBABLY GENEVA, CIRCA 1770/1780, WITH PRESTIGE MARKS INCLUDING MAKER'S MARK F B

oval box, the hinged cover and base engraved with trophies of Music and Hunting within a cartouche flanked by flowers, the sides decorated with lozenges containing trophies and flanked by flowersprays, the front panel engraved with an oval reserve containing trophies of Hunting, the reverse panel similarly decorated on a hinged flap, opened by compressing a gold pin on base, to reveal a glazed panel with gold monogram SGTJIR surmounted by a coronet, flowers below, on a blue velvet ground, the panel opening to reveal secret compartment 25% in. (67 mm.) wide

€,1,000-1,500

US\$1,600-2,300 €1,200-1,700

PROVENANCE:

Christie's, London, 27 November 2007, lot 71.

69

A SWISS GOLD SNUFF-BOX

GENEVA, CIRCA 1780/1785, STRUCK WITH PRESTIGE MARKS oval box, the hinged cover, sides and base chased overall with foliage, within raised chased foliate borders 2½ in. (63 mm.) wide 2 oz. (65 gr.)

€,1,500-2,500

US\$2,300-3,800 €1,700-2,800

A LOUIS XVI TWO-COLOUR GOLD BONBONNIERE

BY JEAN-BAPTISTE GODART (FL. 1769-1781), MARKED, PARIS, 1776/1777, WITH THE CHARGE AND DISCHARGE MARKS OF JEAN-BAPTISTE FOUACHE 1774-1780, LATER STRUCK WITH TWO PARISIAN POST-1838 RESTRICTED WARRANTY MARKS FOR GOLD

circular box, the independent cover and base engine-turned with concentric circles, the sides similarly engine-turned with reeding, the lid and base centred by a circular reserve applied with a swirling foliate rosette on a frosted ground within a fluted border, the matted gold rims applied with a garland of stylised acanthus framed by flutes, the interior cover engraved with a presentation inscription

21/2 in. (73 mm.) diam.

41/2 oz. (145 gr.)

The presentation inscription reads 'From / E. Quin / - to the - / Hon. * Monck / the Nephew & Godson of / her beloved Husband / the late Cha. * W.* Quin Esq. * / Physician General / for thirty three Years / Born October 1756. / Died Dec. * 1818.'

£3,000-5,000

US\$4,600-7,500 €3,400-5,600

PROVENANCE:

Given to the Hon. Charles Monck (1791–1849), later 2nd Viscount Monck of Ballytrammon, Co. Wexford, by his aunt and widow of his godfather Dr Charles William Quin (1756–1818).
Christie's, London, 6 July 2005, lot 7.

Dr Charles Quin (1756-1818) was the son of the eminent Irish physician Dr Henry Quin M.D. (1718-1791). Charles was President of the Royal College of Physicians, Dublin in 1789 and published *A Treatise on the Dropsey of the Brain*.

The Hon. Charles Monck (1791-1849) succeeded his brother as Viscount Monck, a title created for their father in 1801. He was a barrister and fought in the Penisular War serving as a lieutenant in the 43rd Light Infantry.

71

A LOUIS XV TWO-COLOUR GOLD SNUFF-BOX

BY JEAN-CLAUDE GENU (FL. 1766-1785), PARIS, 1773/1774, WITH THE CHARGE AND DISCHARGE MARKS OF JULIEN ALATERRE 1768-1774, LATER STRUCK WITH TWO PARISIAN POST-1838 RESTRICTED WARRANTY MARKS FOR GOLD, THE FLANGE ENGRAVED WITH RETAILER'S NAME 'DU PETIT DUNKERKE'

narrow oblong box with curved ends, the hinged cover, sides and base chased with vertical shallow flutes alternating with husk bands, the *sablé* borders chased with stylised acanthus

3¾ in. (95 mm.) wide 4¼ oz. (136 gr.)

£5,000-7,000

US\$7,600-11,000 €5,700-7,900

PROVENANCE:

Kathryn Bache Miller, New York; (†) Christie's, New York, 17-19 April 1980, lot 1238 (to Dreesmann).

Dr Anton C. R. Dreesmann Collection (inventory no. F-126); Christie's, London, 11 April 2002, lot 827.

Henry Nocq (*Le poinçon de Paris*, Paris, 1927, II, p. 233) mentions the list of items made by Jean-Claude Genu between 1772 and 1777, including bracelets, snuff-boxes, oval boxes, bathtub boxes (*boîtes en baignoires*) - which probably refers to the present type of narrow oblong box - in vari-colour gold, but also cane handles and needle cases. Among the names of his clients one can read that of Granchet [s/c], the *mercier* of Au Petit Dunkerque.

Carolyn Sargentson (Merchants and Luxury Markets, London, 1996, pp. 119-127) gives an excellent account on Charles Raymond Granchez, the celebrated marchand mercier whose shop flourished between 1767 and 1787 at 3 quai de Conti at the corner of the rue Dauphine. She illustrates an extremely similar snuff-box from the collection of the Victoria and Albert Museum (op. cit., p. 124, pl. 72) with identical retailer's name on the flange. She points out that Granchez obviously stocked boxes which reflected current fashions and 'successful' models.



A FINE LOUIS XV ENAMELLED GOLD SNUFF-BOX

BY JEAN FREMIN (FL. 1738-1786), MARKED, PARIS, 1759/1760, WITH THE CHARGE AND DISCHARGE MARKS OF ELOY BRICHARD 1756-1762, STRUCK WITH INVENTORY NO. 161 OR 191

rectangular box boldly shaped with bombé sides, the sides and base finely chased and enamelled with flowersprays in opaque blue, pink, purple and white, with translucent green foliage en basse-taille on a guillothé ground, the hinged cover enamelled within a cartouche of polished c-scrolls and shells with a basket containing blue, pink, yellow and white flowers, a bright green parrot perched on the edge, feeding on a piece of fruit, its claws on two other pieces, scalloped flange 3 in. (75 mm.) wide

£,200,000-300,000

US\$310,000-450,000 €230,000-340,000



(enlarged)

In the mid-18th century there are frequent references to boxes with enamelled flowers in relief and a box by Frémin with similar enamelled floral decoration was sold Christie's, Geneva, 15 November 1988, lot 236. Exotic birds in decorative scenes were particularly popular subjects on gold boxes during the 1750s and early 1760s. Two artists, Ledoux and Evans, at the French royal porcelain factory at Sèvres specialised in bird painting, see A. Somers Cocks and C. Truman, The Thyssen-Bornemisza Collection. Renaissance jewels, gold boxes and objects de vertu, London, 1984, pp. 202-203.

Jean Frémin, the son of a goldsmith, attained the *maîtrise* on 24 September 1743, at which time he was living in the Rue St Louis. Five years later he had moved to Rue de l'Arbre Sec, but by the time the present box was made he had moved again and was living on the Quai de l'Horloge. He is recorded at several other addresses, and probably retired in 1783, when he is described as 'ancien orfèvre'. To judge from an inventory made at his death in 1786, he made a comfortable living as a goldsmith. His apartment was well furnished; a chest contained silver cups and flatware, though the candlesticks in his bedrooms were only plated.

Gold boxes by Jean Frémin are in the collections of the Louvre, the Rosalinde and Arthur Gilbert Collection at the Victoria and Albert Museum and the Wallace Collection.





A LOUIS XV VARI-COLOUR GOLD SEALING-WAX CASE
MAKERS MARK RUBBED, WITH THE CHARGE MARK OF JULIEN
ALATERRE 1768-1774

slightly tapering étui of oval section, both sides of cover and base with wavy horizontal engine-turning, with chased foliate sablé borders, slightly domed cover with rosette, the matrix engraved with initials 4¾ in. (121 mm.) long 1¾ oz. (56 gr.)

£1,000-1,500

US\$1,600-2,300 €1,200-1,700

~73

A GEORGE III GOLD NECESSAIRE

PROBABLY LONDON, CIRCA 1770/1780, LATER STRUCK WITH THE PRAGUE TAX MARK FOR GOLD 1806/1807

tapering flattened rectangular gold case, all over engraved with diagonal wavy garlands of leaves on an engine-turned reeded wavy ground, hinge at the short end, the inside fitted with steel scissors with gold handles, two ivory-leaved tablets, a gold folding knife with steel blade, a silver ear-spoon, gadrooned reeded gold pencil holder with pencil and metal plume 3½ in. (89 mm.) high

£3,000-5,000

US\$4,600-7,500 €3,400-5,600

PROVENANCE:

Christie's, London, 22 May 2001, lot 129.

75

A LOUIS XVI VARI-COLOUR GOLD SEALING-WAX CASE BY AUGUSTE-GASPARD TURMINE (FL. 1778-1786), MARKED, PARIS MATTEL THE SECOND CHARGE AND DISCHARGE

PARIS, WITH THE SECOND CHARGE AND DISCHARGE
MARKS OF HENRY CLAVEL 1782-1789, WITH THE
RESTRICTED WARRANTY MARK FOR GOLD FOR THE FRENCH
DEPARTMENTS 1798-1809

slightly tapering étui of oval section, both sides of base and cover engine-turned with horizontal reeding and stamped with scattered stars, within chased foliate and ovolo sablé borders, slightly domed cover with rosette, blank matrix

4¾ in. (122 mm.) long 1 oz. (38 gr.)

€1,200-1,800

US\$1,900-2,700 €1,400-2,000

7

A GEORGE II GOLD AND ENAMEL ETUI CIRCA 1750/1760

tapering needle-case of undulating baluster form, chased with *rocaille* surrounding cartouches of opaque pink, purple and blue enamelled flowers with translucent green foliage on a *sablé* ground, scrolling hinged pendant-loop, gold push-piece 4 in. (102 mm.) high

£2,000-3,000

US\$3,100-4,500 €2,300-3,400

PROVENANCE:

Sotheby's, Geneva, 15 November 1995, lot 396. Christie's, London, 10 June 2010, lot 261.





~77

TWO GOLD-MOUNTED TIGER'S CLAW VINAIGRETTES PROBABLY INDIAN COLONIAL, MID-19TH CENTURY

each with engraved mount and tip, one with side mounted double suspension chain and scroll grille, the interior painted white, the second, with slightly domed cover chased with diaperwork and top-mounted single curb chain with gold propelling pencil attached, engraved 'Cartier' and stamped MADE IN FRANCE with inventory number 314 each claw 1% in. (42 mm.) long, the pencil 2% in. (74 mm.) long (3)

£1,000-1,500

US\$1,600-2,300 €1,200-1,700

PROVENANCE:

Christie's, London, 25 May 2004, lot 114.



~78

A LOUIS XV SILVER-GILT MOUNTED BLONDE TORTOISESHELL PIQUE SNUFF-BOX

BY JACQUES PETIT (FL. C. 1765-1773), PARIS, 1764/1765, WITH THE CHARGE AND DISCHARGE MARKS OF JEAN-JACQUES PREVOST 1762-1768

oval box, the hinged cover, sides and base of blonde tortoiseshell, the cover piqué-posé with central two-colour gold chequer-board pattern of flowers and foliage within an outer rope-twist border, the mounts and thumbpiece pierced and chased with scrolling foliage, the base piqué-posé with two-colour gold floral spray 3½ in. (90 mm.) wide

£,800-1,200

US\$1,200-1,800 €900-1,300

PROVENANCE:

Christie's, London, 16 November 2010, lot 471.

~79

A LOUIS XV GOLD-MOUNTED BLONDE TORTOISESHELL SNUFF-BOX

MARKED J.G. WITH DEVICE BELOW, PARIS, 1762/1768 oval blonde tortoiseshell box, the hinged cover piqué-posé with three-colour gold floral spray within scroll border, the rim with band of Greek key decoration, the base piqué-posé with small gold floral inlay 2½ in. (65 mm.) wide

£1,000-1,500

US\$1,600-2,300

€1,200-1,700

PROVENANCE:

Christie's, South Kensington, 15 December 2010, lot 925.

~80

A PORTUGUESE BLONDE TORTOISESHELL BONBONNIERE

CIRCA 1821

circular blonde tortoiseshell box with piqué decoration, the cover inlaid with the arms of the United Kingdom of Portugal, Brazil and Algarves (1816–1821), the base inlaid with the inscription 'DO. CONSTITUCIONAL, JOSE FREDERICO BIKER DA FONCECA, I DE JUNHO DE 1821', Portuguese inscriptions around the borders of the cover and base, with polished gold rims 3½ in. (84 mm.) diam.

The inscription on the cover reads 'VIVA AGAZA DE BARGANSA, SE CONSTITUCIONAL FOR, VIVAO OF

DE BARGANSA, SE CONSTITUCIONAL FOR, VIVAO OF PORTUGUEZES, QUE NAO TEMEM ESTRENHO ARDOR' and on the base 'ATHE MORRER PORTUGUEZES, SEIAMOS CONSTITUCIONAES, ABORRECAO=SE DE HUMANA UEZ, OS CORCUNDAS ANIMAES'

€.800-1,200

US\$1,200-1,800 €900-1,300







A LOUIS XVI GOLD-LINED JAPANESE LACQUER SNUFF-BOX

BY ANTOINE BENARD (FL. 1756-1790), MARKED, PARIS, 1782, WITH THE FIRST CHARGE AND DISCHARGE MARKS OF HENRY CLAVEL 1780-1782, THE SECOND COUNTER MARK OF HENRY CLAVEL 1782-1789, THE RESTRICTED 'RECENSE' MARK FOR PARIS 1798-1809 AND THE VIENNESE TAX MARK FOR GOLD 1806/1807

rectangular box with canted corners, the cover decorated in *iroe takemakie*, *haramakie* and *harame* with a gentleman surrounded by three ladies picnicking on the grass by a blossoming bush during *Hanami*, the base decorated in *iroe miramakie*, *hirame* and *kirikane* depicting a house by a shore and a fisherman in a boat, the side panels similarly decorated with houses in landscapes, the mounts finely chased in green gold with scrolling clouds and Doric columns, the inside gold-lined with impressed seal-marks $3\frac{1}{2}$ in. (88 mm.) wide

£,40,000-60,000

US\$61,000-90,000 €45,000-67,000

PROVENANCE:

Christie's, London, 6 April 1998, lot 195.



(base, enlarged)

The technique of creating lacquer originated in Japan in the 1680s and it was a slow and demanding process which required great skill. Some of the finest lacquer had up to thirty separate layers and was confined to painted or raised surfaces of gold on a black or red ground. This type was retained by the Japanese for their own use and examples considered to be inferior in quality were brought to Europe in the 1730s by the Dutch. Japanese lacquer became extremely fashionable at the French Court as early as in the 1730s and Parisian craftsmen copied the Japanese technique for use on works of art made locally. These artists must have had access to Japanese originals in the collections of the very few extremely wealthy Parisians able to afford such rare and exotic items.

Hanami, the festival depicted on the cover of the present box, is the Japanese tradition of enjoying the beauty of flowers, typically cherry blossoms. The festival occurs between the end of March to early May and lasts only a few weeks.



82 AN ITALIAN GOLD-MOUNTED HARDSTONE BONBONNIERE SET WITH A GOLD PLAQUE

THE BOX EARLY 19TH CENTURY, THE PLAQUE SIGNED D. COCHIN, MID-18TH CENTURY

circular green porphyry box with gold mounts, the independent cover set with a circular *repoussé* and chased gold plaque depicting the abduction of Helen of Troy, in silver-gilt mount chased with scrolls 3 in. (75 mm.) diam.

£3,000-5,000

US\$4,600-7,500 €3,400-5,600

PROVENANCE:

Christie's, London, 16 November 2010, lot 394.



83

A GEORGE III GOLD-MOUNTED SNUFF-BOX SET WITH A MINIATURE

PROBABLY LONDON, CIRCA 1780

oval agate box, the cover set with an oval miniature on silk, woven with hair and depicting figures in a landscape, within chased gold frame and borders 2¾ in. (57 mm.) diam.

£2,500-3,500

US\$3,800-5,300 €2,900-3,900

84

A GEORGE III GOLD AND WOOD TOOTHPICK-CASE PROBABLY LONDON, CIRCA 1810

rectangular flattened box, the hinged cover and base inset with mulberry wood panels, vari-colour gold foliate border, engine-turned sides, the interior base gold-lined and engraved 'Made of the Mulberry tree / planted by / Shakespeare.', the interior cover set with a bevelled mirror

31/8 in. (80 mm.) wide

£2,500-3,500

US\$3,800-5,300 €2,900-3,900

PROVENANCE:

Sotheby's, London, 15 July 2010, lot 115.

Shakespeare bought his house, New Place in Stratford-upon-Avon in 1597 but did not take up residence until 1610. Tradition has it that he planted a mulberry tree in 1609 when King James I imported many thousands of trees from the Continent to feed silkworms for the English silk industry. The tree is said to have survived until the mid 18th century when it was cut down on the orders of the Rev. Francis Gastrell, either because he was annoyed by sightseers wishing to view the tree, or to reduce the tax he had to pay on the property. From this time many curios and objects said to have been made from wood from the famous mulberry tree were produced.

85

A GEORGE I GOLD-LINED WOOD SNUFF-BOX PROBABLY LONDON, CIRCA 1725

cartouche shaped gold-lined box, the cover and base mounted à-jour with oak panels, the cover centred by a gold cartouche engraved with an inscription 'Ipsa Nemus Jovi' below an oak tree 3 in. (78 mm.) wide

£,4,000-6,000

US\$6,100-9,000 €4,500-6,700

The oak tree engraved on the cover of the present snuff-box may be a depiction of the Boscobel Oak, in which King Charles II hid from the Roundheads following the Battle of Worcester in 1651. The story of the king's deception became popular after the Restoration and the image of the tree, which still exists today in the grounds of Boscobel House, Bishop's Wood, Shropshire, can be seen in dishes made by Staffordshire potter, Thomas Toft. Snuff-boxes and other objects of vertu said to have been made from the tree were also produced.









A GEORGE II GOLD BONBONNIERE

PROBABLY LONDON, CIRCA 1730

circular box, the independent cover chased with putti amidst classical ruins, scrolls, rocaille and birds on a sablé ground within a reeded border, the sides, base and interior of cover engraved with mathematical equations and conversion tables pertaining to measurements and weights for metals and other commodities

2¾ in. (70 mm.) diam.

4 oz. (127 gr.)

€,5,000-7,000

US\$7,600-11,000 €5,700-7,900



(base)



(interior base)

The engravings on the sides and base of the box contain the mathematical values and conversions for various metals and other commodities such as ivory and oak together with their corresponding ancient metal symbols. These symbols appear to have attained their final form in the 11th and 12th centuries A. D. and were used by most of the medieval alchemists and astronomers. The circle was seen as the sign of perfection and was thus given to gold, and by this reasoning, the less noble a metal the more intricately disfigured was the circle. During these times only seven metals were known and a link was established between these seven and the same number of known celestial bodies, the sun, the moon and five planets. Thus every metal had its corresponding celestial body, with gold associated with the sun and silver with the moon.



A GEORGE III GOLD SNUFF-BOX

BY ALEXANDER JAMES STRACHAN (FL. 1799-1850), MARKED, WITH THE ENGLISH POST-1798 STANDARD MARKS FOR 18 CARAT GOLD, THE LONDON ASSAY MARK FOR 1756-1821, THE LONDON DATE LETTER FOR 1807/1808 AND THE ENGLISH DUTY MARK FOR GOLD 1805-1815

rectangular box with waisted sides and rounded corners, the hinged cover, sides and base with panels of engine-turning within polished gold frames, the interior cover engraved with a presentation inscription

2% in. (72 mm.) wide

2 oz. (65 gr.)

The presentation inscription reads 'W. E. Tallents. / From The Earl of Yarborough / 17^t.h. February 1898.'

£,2,000-3,000

US\$3,100-4,500 €2,300-3,400

PROVENANCE:

Presented by Charles Anderson-Pelham, 4th Earl of Yarborough (1859-1936) to William Edward Tallents II (1842-1918) on 17 February 1898. Bonhams, London, 3 November 2010, lot 27.

William Edward Tallents (1842-1918) was the son of Godfrey Tallents (1811-1877). Both Godfrey and his brother William Edward Tallents Senior were solicitors, land agents and political agents to the Lincolnshire aristocracy. They acted for the 1st Earl of Yarborough and no doubt the present lot was in recognition to the service given to the family over many decades.

For another box by this goldsmith and a biographical note see lot 90.

88

A GEORGE IV GOLD SNUFF-BOX

BY JOSEPH WILLIMORE (FL. 1798-1843), MARKED, WITH THE ENGLISH POST-1824 STANDARD MARK FOR 18 CARAT GOLD, THE BIRMINGHAM ASSAY MARK FOR 1824-1849, THE BIRMINGHAM DATE LETTER FOR 1829/1830 AND THE ENGLISH DUTY MARK FOR GOLD 1829-1831

rectangular box, the hinged cover, sides and base with engine-turning, the cover centred by a circular reserve engraved with a coat-of-arms, the interior of the cover engraved with a presentation inscription, applied foliate thumbpiece

2% in. (73 mm.) wide

The coat-of-arms are those of Bradock. The presentation inscription reads, 'This Small Token of Respect / is Presented to / James Bradock, Esquire / by a few friends / 1829'

€,1,500-2,500

US\$2,300-3,800 €1,700-2,800

PROVENANCE:

Bonhams, London, 23 July 2004, lot 280.

89

A GEORGE III GOLD SNUFF-BOX

BY JOHN LINNET (FL. 1800-C. 1840), MARKED, WITH THE ENGLISH POST-1756 STANDARD MARK FOR 18 CARAT GOLD, THE ENGLISH STANDARD MARK FOR 18 CARAT GOLD 1798-1974, THE LONDON DATE LETTER FOR 1798/1799 AND THE ENGLISH DUTY MARK FOR GOLD 1798-1804

rectangular box, the hinged cover, sides and base with engine-turning, the cover centred with an oval reserve engraved with a crest within raised chased border, applied foliate thumbpiece, the interior of cover engraved with presentation inscription

3 in. (75 mm.) wide

23/4 oz. (88 gr.)

The presentation inscription reads 'Presented to / Robert Stephen Rintoul Esq*. / by / the Guildry and / Nine Incorporated Trades / of Dundee / To mark their approbation of His Zealous Discharge / of the duties entrusted to Him before the Select / Committee of the House of Commons. / on the Subject of / Reform, in the Royal Burghs of Scotland / 1819'.

€,2,000-3,000

US\$3,100-4,500 €2,300-3,400

PROVENANCE:

Bonhams, London, 8 July 2009, lot 21.

Robert Stephen Rintoul (1787-1858) was a journalist, newspaper editor and founder of The Spectator. Born in Aberdalgie, south west of Perth, he was apprenticed as in printer in Edinburgh but later moved to Dundee starting at the Dundee Advertiser in 1809, a paper he was to edit from 1811 to 1825. It was during this time that he showed his support for the Guildry and Nine Incorporated Trades, which were, in order of precedence, the Baxters or Bakers, Cordiners or Shoemakers, Skinners or Glovers, Tailors, Bonnetmakers, Fleshers, Hammermen, Braebeners or Weavers and the Listers or Dyers.

Rintoul was associated with many of the leading liberals in Scotland. He found similar friends when he moved to London in 1825. There he edited The Atlas until 1828 when he left after a disagreement. He soon set up The Spectator, having enticed all the staff from The Atlas to follow him. He used the pages of the paper to campaign for, amongst many other causes, the abolition of slavery in the colonies, the Reform Bill and the repeal of the Corn Laws. The Spectator flourished as both an independent and literate voice in the London journalistic scene. Rintoul was an intensely private man. He never made mention of his family in print. He and his wife Henrietta had two children Robert, who entered the army, and Henrietta.

For other boxes by this goldsmith see lots 35 and 93.





BY ALEXANDER JAMES STRACHAN (FL. 1799-1850), MARKED WITH THE ENGLISH POST-1798 STANDARD MARK FOR 18 CARAT GOLD, THE ENGLISH STANDARD MARK FOR GOLD 1798-1974, THE LONDON ASSAY MARK FOR 1798-1821, THE LONDON DATE LETTER 1816/1817 AND THE ENGLISH DUTY MARK FOR GOLD 1798-1821

rectangular box, the cover, sides and base with panels of lapis-lazuli mounted à jour within polished reeded gold mounts, slightly raised thumbpiece chased with foliage 3 in. (75 mm.) wide

£6,000-8,000

US\$9,100-12,000 €6,800-9,000

Alexander James Strachan supplied gold boxes to the royal goldsmiths Rundell, Bridge & Rundell and Wakelin & Garrard. He was referred to as the 'Paul Storr of gold boxes' by Arthur Grimwade (*London Goldsmiths*, 1697-1837: Their Marks and Lives, London, 1976, pp. 672-73). For a similar vari-colored gold box by Strachan of 1808, also decorated with an acorn and oak leaf border, see C. Truman, The Gilbert Collection of Gold Boxes Volume II, London, 1999, p. 66, no. 39.



91 A GEORGE III VARI-COLOUR GOLD SNUFF-BOX BEARING SPURIOUS MARKS FOR ALEXANDER JAMES STRACHAN, LONDON, 1814

rectangular box, the cover, sides and base engine-turned within applied and chased vine borders on a matted ground, with shell and foliage thumbpiece, the interior of the cover engraved with an Irish crest and motto 'Jam Primum' ('Now for the first'), the flange with initials 'W. R. G.' and inscription 'THE CHIEFEST AMONG TEN THOUSAND'

2% in. (74 mm.) wide 3 oz. (102 gr.)

£3,000-5,000

US\$4,600-7,500 €3,400-5,600

PROVENANCE: Christie's, London, 22 November 1995, lot 19. A GEORGE III THREE-COLOUR GOLD SNUFF-BOX

BY ALEXANDER JAMES STRACHAN (FL. 1799-1850), MARKED WITH THE ENGLISH DUTY MARK FOR GOLD 1798-1821, THE LONDON ASSAY OFFICE MARK 1756-1821, LONDON DATE LETTER FOR 1819, THE ENGLISH STANDARD MARK FOR GOLD 1798-1974 AND THE ENGLISH POST-1798 STANDARD MARK FOR 18 CARAT GOLD

oblong box, engine-turned wavy ground, the hinged cover with green gold border of acorns and oak leaves against yellow *sablé* gold ground, with central vacant rose gold cartouche, slightly raised incorporated thumbpiece, chased with scrolling foliage and *rocaille* 3¾ in. (95 mm.) wide 5¼ oz. (165 gr.)

£3,000-5,000

US\$4,600-7,500 €3,400-5,600

PROVENANCE: Christie's, London, 2 June 2009, lot 164.

For another box by this goldsmith and a biographical note see lot 90.



A GEORGE IV GOLD SNUFF-BOX

BY JOHN LINNET (FL. 1800-C. 1840), MARKED WITH THE ENGLISH POST-1798 STANDARD MARK FOR 18 CARAT GOLD, THE ENGLISH STANDARD MARK FOR GOLD 1798-1974, THE LONDON ASSAY MARK FOR 1826-1836, THE LONDON DATE LETTER FOR 1828/1829 AND THE ENGLISH DUTY MARK FOR GOLD 1821-1834

rectangular box with waisted sides, engine-turned wavy ground, the hinged cover and base with gold borders and rims of foliage against a *sablé* ground, the cover centred with a rectangular reserve engraved with presentation inscription, further inscribed on the polished borders

23/8 in. (60 mm.) wide

23/4 oz. (85 gr.)

The presentation inscription reads 'From / Marianne Dundas. / to the Earl of Llandaff / For him has many a tear been shed. / And many a grateful thought is due.'

£1,500-2,500

US\$2,300-3,800 €1,700-2,800

PROVENANCE:

Presented to Francis James Mathews, 2nd Earl of Landaff (1768–1833) by his sister-in-law Marianne Dundas. Bonhams, London, 2 July 2008, lot 78.

Francis James Mathews, 2nd Earl of Llandaff married Gertrude (d. 1837), daughter of John Latouche (d. 1810), of Harristown, Co. Kildare, at his father's house in Merrion Square, Dublin, in 1797. His wife's elder sister Marianne, who presented this box, was married to Ralph Peter Dundas (d. 1828) son of General Ralph Dundas (d. 1814). The Mathews family had land in Llandaff, Co. Glamorgan and Tipperary. The Patents for the grant of the viscountcy and earldom spell the title as Landaff and the peerage is listed under this spelling in *The Complete Peerage*, Gloucester, 1982, vol. III, p. 419-420.

94

A GEORGE IV GOLD SNUFF-BOX

MAKER'S MARK I I, MARKED WITH THE ENGLISH STANDARD MARKS FOR 18 CARAT GOLD 1798-1974, THE LONDON ASSAY MARK FOR 1798-1822, THE LONDON DATE LETTER 1820/1821 AND THE ENGLISH DUTY MARK FOR GOLD 1798-1822

rectangular box, the hinged cover, sides and base with engineturning, polished gold borders with slightly raised foliate thumbpiece, the interior cover engraved with presentation inscription 3½ in. (84 mm.) wide

6 oz. (192 gr.)

The presentation inscription reads 'Presented to / Robert Knox Esq. / on his leaving Orroland. / as a public expression of esteem. / 1858.'

£,2,500-3,500

US\$3,800-5,300 €2,900-3,900

9

A GEORGE III GOLD SNUFF-BOX

BY GEORGE COLLINS, MARKED, WITH THE ENGLISH POST-1798
STANDARD MARKS FOR 18 CARAT GOLD, THE LONDON ASSAY MARK
FOR 1756-1821, THE LONDON DATE LETTER FOR 1803/1804 AND THE
ENGLISH DUTY MARK FOR GOLD 1798-1804

rectangular box of polished gold, with rounded corners, the hinged cover engraved with inscription 'B. E. SHORT. / P. E.', slightly raised scroll thumbpiece, the interior cover engraved with presentation inscription

3 in. (77 mm.) wide

23/4 oz. (84 gr.)

The presentation inscription reads 'Presented to / Tom and Lizzie / By Julia Eedy / Nov. r. 4th., 1862.'

£1,500-2,500

US\$2,300-3,800 €1,700-2,800

PROVENANCE:

Bonhams, London, 2 December 2009, lot 128,

Julia Eedy (d. 1891) was the widow of the bookbinder Bennet Eedy (d. 1862) of 37 Tavistock Street, London.





A GEORGE III VARI-COLOUR GOLD SNUFF-BOX PROBABLY LONDON, CIRCA 1810/1820

rectangular box, the hinged cover, sides and base with engine-turning, the cover centred with an oval reserve engraved with a coat-of-arms, within raised vari-colour gold foliate border, the interior cover engraved with presentation inscription 3½ in. (82 mm.) wide

The arms are those of Rankin, for John Rankin (d. 1829), of Jamaica and Greenock, Renfrewshire. The presentation inscription reads 'The Gift of / William Shand / to John Rankin Esq*: / in testimony of his Esteem. / 13th.. June 1820.'

£2,000-3,000

US\$3,100-4,500 €2,300-3,400

PROVENANCE:

Given by William Shand (1776-1845), of The Burn, Fettercairn, Aberdeenshire and Jamaica, to his fatherin-law John Rankin (d. 1829) on his marriage to the latter's daughter, Eliza, in Jamaica on 13 June 1820.

The Anti Slavery Reporter, vol. V. pp. 431-436 records William Shand's evidence to the House of Commons Committee on Slavery in December 1832. William Shand is said to have first travelled to Jamaica in 1791, leaving in 1823 and returning for little over a year in January 1824. He managed a number of estates and had land of his own. Some of his papers were deposited in the Aberdeen University Archives in 2001. They include a letter dated 4 June 1820 from William Shand at Spanish Town, Jamaica, to his brother John. It talks of his impending marriage to Miss Eliza Rankin (Aberdeen University, GB0231/Ms. 3652/1/6). A letter, again to his brother John, dated 25 August 1820 refers to his recent marriage and mentions his intention to stay on the island until 1822 (Ms. 3652/1/8). John Shand died in 1825 leaving £5,000 to each of his ten children born to his Jamaican housekeeper, a slave Frances Brown. William lived until 1848 but having become insolvent his Scottish estates were sold to pay his creditors. A memorial to his parentsin-law was raised by three of their sons in Largs parish church.







A GERMAN GOLD-MOUNTED AND JEWELLED HARDSTONE SNUFF-BOX
BERLIN OR DRESDEN, CIRCA 1760

crystalline quartz box, carved as German bagpipes in the form of a reclining ram, with ruby-set eyes, corded gold horns, the hinged reeded gold mounts with ruby-set foliate gold thumbpiece 2% in. (72 mm.) wide

£,5,000-7,000

US\$7,600-11,000 €5,700-7,900

PROVENANCE:

Royal Hungarian *Hofrat* Gustav von Gerhardt, Budapest; (†) part I, Rudolph Lepke's Kunst-Auctions-Haus, Berlin, 7–9 November 1911, lot 450. Christie's, London, 7 December 2004, lot 11.

Another example of this type of box is illustrated in A. K. Snowman, *Eighteenth Century Gold Boxes of Europe*, London, 1966, p. 306, pl. 624.

The widow of the jeweller and goldsmith Louis Buyrette, who worked in Berlin in the 1740s, sold this type of snuff-box which is in the form of German bagpipes and it is interesting that Paul Seidel records the following in 'Die Prunkdosen Friedrichs des Grossen', Hohenzollern Jahrbuch, vol. 5, 1901, p. 85: Delivered by the widow of Louis Buyrette, Berlin, 26 November 1743, to the King, at the Johannis market 1740 in Königsberg, Prussia, '1 Tabatiere de Jaspe blanc garnie d'or et avec des rosettes façon de Cornemuse 130 Thalers'.



A GEORGE III GOLD-MOUNTED SMOKY-QUARTZ SNUFF-BOX

PROBABLY SCOTTISH, CIRCA 1815

rectangular box with rounded corners, the hinged cover and tapering base of step-faceted smoky-quartz, with reeded gold mounts and narrow incorporated thumbpiece

21% in. (72 mm.) wide

£2,500-3,500

US\$3,800-5,300 €2,900-3,900

PROVENANCE:

Christie's, London, 25 May 2004, lot 123.

101

A SCOTTISH GEORGE III SILVER-GILT HARDSTONE SNUFF-BOX

MAKER'S MARK DS, MARKED WITH THE EDINBURGH ASSAY MARK AND THE EDINBURGH DATE LETTER FOR 1814/1815

rectangular box with rounded corners, the hinged cover mounted à-jour with reticulated quartz, the slightly waisted sides and base with horizontal reeding, the base set with a strike surface 2½ in. (65 mm.) wide

€,800-1,200

US\$1,200-1,800 €900-1,300 102

A CONTINENTAL JEWELLED GOLD-MOUNTED HARDSTONE SNUFF-BOX

MID 19TH CENTURY, STRUCK WITH A FRENCH POST-1848 IMPORT MARK FOR GOLD

oval box, the hinged cover set with smoky quartz with paste border, the base set with agate, the sides chased with foliage and scrolls on a *sablé* ground 2% in. (60 mm.) wide

€,600-800

US\$910-1,200 €680-900

10

A GEORGE IV GOLD-MOUNTED HARDSTONE VINAIGRETTE

PROBABLY SCOTTISH, CIRCA 1820/1825

oval box, the hinged cover and base of domed faceted translucent smoky quartz, with ribbon-tied berried laurel border and reeded bands, the *grille* bright-cut with central rosette and radiating flowers and foliage, with scalloped border

1% in. (47 mm.) wide

£,2,000-3,000

US\$3,100-4,500 €2,300-3,400

PROVENANCE:

Christie's, London, 22 May 2001, lot 276.



A GEORGE II GOLD-MOUNTED HARDSTONE SNUFF-BOX

PROBABLY LONDON, CIRCA 1750/1760

rectangular yellow jasper box, mounted in burnished and matted gold cagework, the hinged cover chased and pierced with asymmetrical rocaille and floral swags, the borders reeded and the corners enriched with pilasters, c-scrolls, and repoussé flowers bearing sablé accents, raised incorporated thumbpiece chased with undulating scrolls, later hinged emerald green leather case, the interior cover with retailer's stamp of Garrard & Co. Ltd 2% in. (67 mm.) wide

£4,000-6,000

US\$6,100-9,000 €4,500-6,700

PROVENANCE:

Christie's, London, 9 December 2008, lot 185.

105

A CONTINENTAL GOLD-MOUNTED HARDSTONE SNUFF-BOX

PROBABLY GERMAN, CIRCA 1780

rectangular box, the hinged cover, sides and base mounted à-jour with panels of tiger's-eye quartz within chased gold mounts, slightly raised thumbpiece chased with foliage

2% in. (62 mm.) wide

£,3,000-5,000

US\$4,600-7,500 €3,400-5,600 106

AN OTTOMAN GOLD BOX SET WITH ENGRAVED CARNELIANS

TURKEY, 1817

rectangular box with rounded corners, dated 1233 AH, the edges with scrolling *repoussé* decoration, an oval carnelian set in lid and base, each engraved with a personal *tughra* and prayers 2½ in. (60 mm.) wide

€,1,000-1,500

US\$1,600-2,300 €1,200-1,700

PROVENANCE:

Christie's, South Kensington, 8 October 2010, lot 232.

107

A GEORGE III GOLD-MOUNTED HARDSTONE SNUFF-

PROBABLY LONDON, CIRCA 1760/1770

cartouche-shaped box, the hinged cover and base set with panels of mottled brown agate, the gold sides chased with foliage, slightly raised chased thumbpiece 2½ in. (60 mm.) wide

€,2,000-3,000

US\$3,100-4,500 €2,300-3,400



AN ITALIAN GOLD-MOUNTED HARDSTONE BONBONNIERE SET WITH A MICROMOSAIC PLAQUE

THE MICROMOSAIC ROME, CIRCA 1800

circular striated marble box with plain gold mounts, the independent cover inset with a circular micromosaic plaque depicting a cockerel standing on his right leg in profile to the left on a grassy ground, against a blue background, in a reeded gold mount 3 in. (75 mm.) diam.

£6,000-8,000

US\$9,100-12,000 €6,800-9,000

PROVENANCE:

Christie's, London, 6 December 2005, lot 28.

D. Petochi, Mosaici Minuti Romani dei secoli XVIII e XIX, Rome, 1981, p. 185, no. 28, illustrates the corresponding micromosaic portrait of a hen in similar pose facing left, mounted on a slightly larger dark box.





~109

AN ITALIAN GOLD-MOUNTED TORTOISESHELL BONBONNIERE SET WITH A MICROMOSAIC PLAQUE

THE MICROMOSAIC ROME, CIRCA 1820

circular slightly waisted tortoiseshell box, the independent cover set with a micromosaic plaque depicting the Doves of Pliny, within polished gold frame and mount 3½ in. (82 mm.) diam.

£,4,000-6,000

US\$6,100-9,000 €4,500-6,700

PROVENANCE:

Christie's, South Kensington, 28 September 2010, lot 632.

110

A SWISS OR GERMAN GOLD SNUFF-BOX SET WITH A PIETRA DURA PLAQUE

PROBABLY GENEVA OR HANAU, CIRCA 1810/1820, WITH PRESTIGE MARKS, THE PLAQUE PROBABLY FLORENCE, CIRCA 1820

rectangular gold box with canted corners, the cover, sides and base with engine-turned panels within polished gold mounts, the cover centred with an oval pietra dura plaque depicting an urn on a red background

2% in. (73 mm.) wide

£1,000-1,500

US\$1,600-2,300 €1,200-1,700





A GEORGE IV GOLD HUNTING SNUFF-BOX

MAKER'S MARK PARTIALLY RUBBED W [], PROBABLY LONDON, **CIRCA 1820**

rectangular box, the hinged cover boldly chased with a huntsman and his hounds in pursuit of a fox, the sides and base with panels of engine-turning within reeded frames, chased foliate pilasters at corners

31/8 in. (80 mm.) wide

4½ oz. (145 gr.)

€,3,000-5,000

US\$4,600-7,500 €3,400-5,600





A GEORGE IV GOLD HUNTING SNUFF-BOX PROBABLY LONDON, CIRCA 1830

rectangular box with rounded corners, the hinged cover chased with a huntsman and his hounds pursuing a fox, the sides and base of polished gold, slightly raised scroll thumbpiece

2% in. (75 mm.) wide 4 oz. (125 gr.)

£,3,000-5,000

US\$4,600-7,500 €3,400-5,600

A CONTINENTAL GOLD HUNTING SNUFF-BOX SET WITH A SILVER-GILT PLAQUE

19TH CENTURY, STAMPED TWICE ON THE FLANGE WITH AN UNIDENTIFIED MARK OF A SHELL WITH CROSSED LAURELS, TWO LATER FRENCH POST-1838 IMPORT MARKS FOR GOLD

rectangular box with rounded corners, the hinged cover set with a silver-gilt plaque boldly chased with a hunting party carrying a stag towards a castle through a wooded landscape, the sides similarly chased with scrolls and foliage 3¾ in. (94 mm.) wide 6¾ oz. (211 gr.)

£,2,000-3,000

US\$3,100-4,500 €2,300-3,400





~115 A LOUIS XV-STYLE GOLD AND COMPOSITION SNUFF-BOX

MAKER'S MARK INDISTINCT, WITH LATER DUTCH IMPORT MARK FOR SMALL OBJECTS 1831-1893, BEARING MARKS RESEMBLING THE CHARGE OF JULIEN BERTHE AND DATE LATER P SUGGESTING

rectangular dark composition tortoiseshell box, the hinged cover, sides and base inlaid with gold figures and foliage including scenes from Aesop's Fables, the flange inscribed 'Amour constant, lamour sur passe tout' 2% in. (73 mm.) wide

£5,000-8,000

US\$7,600-12,000 €5,700-9,000

Sotheby's, London, 21 March 1966, lot 94 (as a Louis XV Gold and Lacquer Tabatière).

A GEORGE II GOLD SNUFF-BOX

BY FRANCIS HARRACHE (FL. 1738-1754), MARKED, WITH THE LONDON DATE LETTER FOR 1757

rectangular box, engine-turned overall with boldly incised geometric chevron patterns of reeding, the interior of the hinged cover engraved with a later inscription 3 in. (76 mm.) wide

5 oz. (167 gr.)

The inscription reads 'Henry Earl of Uxbridge / ob. 13th. March 1812. aet..77. / Henry Patrick Edward Paget . / ob. June 17th. 1893. / Esmond Henry Paget Hanham.'

£,50,000-70,000

US\$76,000-110,000 €57,000-79,000

PROVENANCE:

Henry Paget, 1st Earl of Uxbridge (1744-1812) and then by descent to his great-grandson;

Henry Patrick Edward Paget (1870-1893) and then by descent to his nephew; Esmond Henry Paget Hanham (1887-1954).

Sotheby's, London, 7 March 1983, lot 144.

Francis Harrache is known to have entered a smallworker's mark as 'Silversmith att ye Seven Dyals in great St. Andrew Street att ye Blackmoors head St. Gilses' on 16 February 1737/1738 (Goldsmiths' Hall Registers Vol. A1 Smallworkers, p. 26) and is recorded at that address by Heal as 'silversmith and toyman' from 1732 to 1758 (The London Goldsmiths 1200-1800 A Record of the Names and Addresses of the Craftsmen their Shop-signs and Trade-cards, Newton-Abbot, 1972, p. 164). The Poor Rate Books for the parish St Giles record Francis Harrache as a ratepayer in Great St Andrew Street from 1741/42 to 1753 when the house was taken over by the watchcase maker James Freshfield. Harrache is then recorded as a ratepayer in the neighbouring Little Earl Street from 1754 until his death in 1757. He was buried, alongside nine of his children, in Paddington Churchyard on 23 August 1757.

Engine-turning, or quilloché, is a form of decorative engraving accomplished with the use of an engine. Early machines used to decorate gold boxes are thought to have been adapted from ornamental or rose engine lathes, used on materials like ivory, wood and tortoiseshell from as early as the 15th century. Examples of engineturning on silver dated from the early 18th century and originated from Germany, but it was not until the mid-18th century that the technique appeared on gold boxes, predominantly on those made in Paris. It has been suggested that the earliest known engine-turned gold box, now in the Wallace Collection, was made in Paris in 1740/41 by Pierre Croissant. The box is engine-turned on the cover with wavy lines radiating from the centre, and horizontal wavy lines on the sides. In the 1750s engine-turning took over from chasing as the more fashionable method of decorating gold boxes and was a technique employed by goldsmiths like Jean Ducrollay. A rectangular gold double-snuff-box by this maker which has been engine-turned with undulating ribbons over a reeded ground is illustrated in C. Truman, The Gilbert Collection of Gold Boxes, Los Angeles, 1991, pp. 54-55, no. 12, and another engine-turned box with a trelliswork pattern was sold Christie's, London, 7 June 2011, lot 265. Little is known about the craftsmen and women to whom the engine-turning can be attributed, but Pierre-Charles Mané, Girod, and M. Blanchet, are names which have been connected to this technique on boxes produced in France (supra).

The present box is very much in the French taste and unlike other examples by Francis Harrache. The engine-turning visible in this object is particularly unusual for having been produced in England during the 1750s, and yet it is so contemporary in its design.

For other boxes by this goldsmith see lots 135 and 137.



A CONTINENTAL GOLD SNUFF-BOX

CIRCA 1850

circular box, the hinged cover chased with a shepherd before a fountain, watering his flock in a wooded landscape, the sides chased with scrolls and foliage 2¾ in. (57 mm.) diam. 3½ oz. (111 gr.)

£2,000-3,000

US\$3,100-4,500 €2,300-3,400





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A FRENCH GOLD SNUFF-BOX

MAKER'S MARK LB IN A VERTICAL LOZENGE, PROBABLY PARIS, CIRCA 1840/1850

narrow oblong box with curved ends, the hinged cover, sides and base with horizontal engine-turning scattered with pellets, the cover rim and corner pilasters chased with foliage and scrolls, the cover centred with a shaped foliate cartouche engraved with initials 'L M', slightly raised plain gold thumbpiece 3½ in. (84 mm.) wide 1¾ oz. (58 gr.)

£1,200-1,800

US\$1,900-2,700 €1,400-2,000

119

A FRENCH GOLD SNUFF-BOX

MAKER'S MARK G.K. IN A VERTICAL LOZENGE, CIRCA 1840, STRUCK WITH THE PARISIAN POST-1847 RESTRICTED WARRANTY MARK FOR GOLD

cartouche-shaped box, the hinged cover boldly chased with a group of three musicians, with *rocaille* scrolls and flower-sprays on base and chased lobed sides

3% in. (80 mm.) wide 4 oz. (127 gr.)

£2,000-3,000

US\$3,100-4,500 €2,300-3,400





MAKER'S MARK INDISTINCT, PARIS, 1750/1751, WITH THE DISCHARGE MARK OF JULIEN BERTHE 1750-1752

rectangular box, the hinged cover, sides and base boldly chased with floral sprays within shaped $\mathit{sabl\'e}$ cartouches, within reeded chevron borders

4½ oz. (140 gr.)

£15,000-20,000

US\$23,000-30,000 €17,000-22,000

A GEORGE II ENAMELLED GOLD SNUFF-BOX

BY FREDERICK DE VEER (FL. 1731-1781), MARKED, LONDON, 1753, WITH LATER ENAMELLED DECORATION BY ALEXANDER JAMES STRACHAN (FL. 1799-1850), CIRCA 1820

rectangular gold box, the hinged cover boldly chased and enamelled with two squirrels, a basket of flowers and a lizard among architectural scrolls, within anthemion border, the sides similarly chased and enamelled with flowersprays, the base chased with an architectural capriccio centering on an urn, with a pyramid beyond 2% in. (73 mm.) wide

€,8,000-12,000

US\$12,000-18,000 €9,000-13,000

PROVENANCE:

Christie's, Geneva, 13 November 1984, lot 28.



(enlarged)

Frederick de Veer is recorded as a smallworker from 9 December 1731 at White Cross Alley, Middle Moorfields. From 1753 until 1781 he worked from 7 Angel Court, Throgmorton Street, London. Members of the de Veer family were prominent jewellers in Amsterdam and K. Citroen ('A Note on Dutch Gold Boxes of the Eighteenth Century', in A. K. Snowman, *Eighteenth Century Gold Boxes of Europe*, London, 1966, p. 168) suggests that there may have been a trade between them and Frederick de Veer in London.

For a gold box by Frederick de Veer with comparable chased panels signed 'HAM.OND', see S. Grandjean / K. Aschengreen Piacenti et al., The James A. de Rothschild Collection at Waddesdon Manor - Gold Boxes, Fribourg, 1975, pp. 24-25, no. 1.

The anthemion border of the present box is repeated on a box in G. von Habsburg-Lothringen, Gold Boxes From The Collection of Rosalinde and Arthur Gilbert, London, 1983, pp. 49-50, no. 18.

A gold and enamelled mother-of-pearl snuff-box attributed to A. J. Strachan and enamelled with parrots, flowers and a very similar central red squirrel was sold Sotheby's, London, 10 December 1973, lot 92. A box with almost identical gold and enamel decoration by A. J. Strachan, is illustrated in A. K. Snowman, *Eighteenth Century Gold Boxes of Europe*, London, 1966, pl. 490.

For a George IV enamelled gold scent-bottle, circa 1820, with enamelling possibly attributed to A. J. Strachan and very similar to the enamelling on the present lot, see lot 5.





A GEORGE III VARI-COLOUR GOLD FREEDOM BOX CIRCA 1761, THE ENGRAVING POSSIBLY BY A MEMBER OF THE BEILBY FAMILY OF NEWCASTLE

rectangular polished gold box with baluster sides, the hinged cover engraved with the arms of the Town of Scarborough within a cartouche, surrounded by foliate scrolls and with reeded rims, the base engraved circa 1765 with an inscription to Sir John Major, 1st Bt of Worlingworth Hall, Suffolk (1698–1781), containing the original scroll of the Freedom of the Town of Scarborough dated 21 September 1761 4½ in. (104 mm.) wide

6½ oz. (205 gr.)

Engraved on the base 'This / Gold Box / was presented the / 21 Sep'.. 1761 together with / the Freedom of the Town / of Scarborough to / Sir John Major Bar'. / then one of the Representatives in / Parliament for that Borough, / for his approv'd Zeal in extend- / ing & protecting the Trade / & Commerce of that / Port.' within a belt inscribed 'Deus Major Columna'

£7,000-10,000

US\$11,000-15,000 €7,900-11,000

PROVENANCE:

Sir John Major, 1st Bt. of Worlingworth Hall, Suffolk (1694-1781).

LITERATURE:

The Rev. W. Betham, The Baronetage of England or the History of English Baronets, London, 1803, p. 318.

Sir John Major, 1st Bt. (1694-1781) was a British merchant and enjoyed a thriving trade in iron, based in his home town of Bridlington, Yorkshire. On several occasions during time of war he allowed his ships to be used to transport troops at his own cost. In 1761 he stood for Parliament and was elected M.P. for the Borough of Scarborough. He served in this post until his defeat at the next election in 1768 when he retired from politics. In 1765 he was created a Baronet and on his death the title was inherited by his son-in-law John Henniker.

The Reverend William Betham writes in his *The Baronetage of England or the History of English Baronets*, London, 1803, p. 318 where he discusses Sir John Major, 'In 1761 he was chosen representative in parliament for the borough of Scarborough, in his native county, being the first parliament held in the reign of our present most gracious sovereign. He received the honour of the freedom of the corporation in a gold box.'



MAKER'S MARK J B WITH CROWN ABOVE, MARKED WITH ENGLISH POST-1756 STANDARD MARK FOR GOLD, THE LONDON ASSAY MARK FOR 1756-1822, THE LONDON DATE LETTER FOR 1760/1761

rectangular box, the hinged cover boldly chased with classical figures and *rocaille* scrolls, the sides similarly chased, the base with a musician and a bird, slightly raised scroll thumbpiece 2.5/16 in. (59 mm.) wide 2½ 0z. (73 gr.)

€7,000-10,000

US\$11,000-15,000 €7,900-11,000

A GEORGE III IRISH GOLD FREEDOM BOX

BY CARDEN TERRY AND JANE WILLIAMS (FL. 1795-1821), MAKER'S MARK ONLY, CORK, CIRCA 1795

oval box with chased foliage and bright-cut borders, the hinged cover engraved with the arms of the City of Cork, the polished base with presentation inscription from the City of Cork to William Fitzwilliam, 4th Earl Fitzwilliam (1748–1833), Lord Lieutenant of Ireland 1794–1795

31/8 in. (79 mm.) wide

The base engraved 'The Freedom / of the Corporation of / The City of Cork presented in this Box. / To his Excellency Earle Fitzwilliam. / Lord Lieu'.. Gen¹.. & Gen¹.. Governor / of Ireland / this 24th.. day of January. 1795. / John Thompson Mayor / David Perrier / Hen².. Bagnel / Sheriffs'

£15,000-25,000

US\$23,000-38,000 €17,000-28,000

PROVENANCE:

William Fitzwilliam, 2nd Earl Fitzwilliam (1748-1833).



William Fitzwilliam, 2nd Earl Fitzwilliam in the peerage of Great Britain, 4th Earl in the peerage of Ireland, was the son of William Fitzwilliam, 1st and 3rd Earl, and his wife Anne, daughter of Thomas Watson-Wentworth, 1st Marquess of Rockingham. On the death of his father, Fitzwilliam, aged eight, inherited the two earldoms of Fitzwilliam and he became one of the richest men in Britain. In July 1794 Fitzwilliam joined the cabinet as Lord President of the Council with the view to becoming Lord Lieutenant of Ireland thereafter. He went to Ireland on 8 January 1795 and immediately campaigned for Catholic emancipation to ease much of the unrest he witnessed and heard reported. He faced strong opposition from members of Parliament and the king, who felt it would contradict sovereign rule, and Fitzwilliam was recalled from Ireland in February of the same year. From 1798 to 1819 he served as Lord Lieutenant of West Riding, Yorkshire. After the death of his wife Lady Charlotte Ponsonby, in 1822, he married Louisa, widow of William Ponsonby, 1st Baron Ponsonby. He was succeeded by his only surviving son from his first marriage, Charles William Wentworth Fitzwilliam.

Carden Terry (1742-1821) was apprenticed in Cork in 1758, registered his mark in 1784 and became a Freeman in 1785. His eldest daughter Jane married John Williams in 1791 and John entered into partnership with Carden Terry in 1795. John Williams died in 1806 and his widow continued in partnership with her father until his death in July 1821, with the business closing soon after. Jane died in 1845.





A GEORGE I GOLD SNUFF-BOX

PROBABLY LONDON, CIRCA 1720

oval box, the hinged cover engraved with a coat-of-arms, the interior with an additional hinged lid, creating a secret compartment, polished gold sides and base with reeded borders, in later fitted green leather case stamped 'Garrard & Co. Ltd.'

3% in. (78 mm.) wide

4 oz. (137 gr.)

The arms are those of Lockwood quartering Cutts almost certainly for Richard Lockwood M.P. (1672–1756), of Dewes Hall, Co. Essex and Gayton, Co. Northampton. He was the son of Richard Lockwood M.P. and Susannah, daughter and sole heir of Edward Cutts. He married Matilda, sister of Sir Thomas Vernon of Sudbury, in 1711.

€,7,000-9,000

US\$11,000-14,000 €7,900-10,000

A CONTINENTAL GOLD SNUFF-BOX

POSSIBLY GERMAN OR SCANDINAVIAN, CIRCA 1790

oval box of polished gold, the hinged cover chased and centred with a circular cartouche engraved with initials M R, bright-cut leaf motifs and raised gold foliate borders 2% in. (72 mm.) wide 2 oz. (59 gr.)

€,800-1,200

US\$1,200-1,800 €900-1,300





A GEORGE | GOLD SNUFF-BOX

PROBABLY LONDON, CIRCA 1720/1725

oval box of polished gold, the hinged cover engraved with initials on a diaper-pattern ground, the base engraved 'Humphrey Brooke M.D./1665' 2% in. (75 mm.) wide 31/4 oz. (103 gr.)

£,5,000-7,000

US\$7,600-11,000 €5,700-7,900

PROVENANCE:

Humphrey Brooke (bap. 1618-1693), physician.

Humphrey Brooke, the son of a London gentleman, was educated at Merchant Taylors' School and St John's College, Oxford. He graduated with a bachelor's degree in medicine in 1646 and practised while living with the family of his wife-to-be Elizabeth Walwyn. His father-in-law William Walwyn (d.1681), a medical practitioner, was one of the leaders of the Levellers, a group whose views Brooke shared. Broadly they believed in ridding parliament and the law of corruption. They also wanted religious tolerance and the widening of the Parliamentary representation. As a political movement they came into being around 1644 but by 1650 had little influence after a number were shot and their leaders, including Walwyn, were imprisoned in the Tower.

Brooke had a long and distinguished medical career publishing his first work A Conservatory of Health the year he married, 1650. It was a written for the man in the street as a guide to good health. In 1665 he published Cautionary Tales for Preventing Sickness. He was made a Fellow of the Royal College of Physicians in 1674. He died a rich man in 1693.

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A GEORGE II GOLD SNUFF-BOX

INDISTINCT INCUSE MAKER'S MARK IN COVER, SECOND LETTER 'T' IN A RECTANGLE, PROBABLY LONDON, 1730

cartouche-shaped box of polished gold, the hinged cover later engraved with a coat-of-arms and Royal crown above, the base later engraved with the Royal crown and cypher probably for George III

31/2 in. (90 mm.) wide

3 oz. (99 gr.)

The arms within the baroque cartouche are those of the Beresford family, Kent.

£,2,000-3,000

US\$3,100-4,500 €2,300-3,400

PROVENANCE:

Christie's, South Kensington, 28-29 November 2006, lot 113.





A GEORGE III IRISH GOLD PRESENTATION BOX BY EDWARD MURRAY (FL. 1812-1853), MARKED, DUBLIN, 1817.

BY EDWARD MURRAY (FL. 1812-1853), MARKED, DUBLIN, 1817, ALSO STRUCK WITH THE RETAILER'S MARK OF WEST

circular box, the independent cover engraved with a coat-of-arms within an applied border chased with floral scrollwork, the base engraved with the arms of Trinity College, Dublin, the sides with narrow reeded borders 3 in. (75 mm.) diam.

31/2 oz. (107 gr.)

The arms are those of Charles Chetwynd-Talbot, 2nd Earl Talbot (1777-1849), and motto 'Humani Nihil Alienum' ('Nothing Human is alien to me')

£12,000-18,000

US\$19,000-27,000 €14,000-20,000

PROVENANCE:

The Rt. Hon. the Earl of Shrewsbury and Waterford; Sotheby's, London, 9 December 1976, lot 95. Sotheby's, London, 7 March 1983, lot 145.

Charles Chetwynd-Talbot, 2nd Earl Talbot of Hensol (1777-1849), was the son of the Hon. John Talbot and his wife Charlotte, Countess Talbot. Following several years as a voluntary attaché at the British embassy in Moscow, he returned to England in 1800 to devote himself to his estates and the development of agriculture. He was appointed Lord-Lieutenant of Ireland by Sir Robert Peel in 1817 and served in this role until 1821. In recognition of services to the agriculture of Ireland he was awarded the Freedom of Drogheda and was appointed a Knight of St Patrick.



~130 A GEORGE II GOLD PATCH-BOX

LONDON, CIRCA 1740, LATER STRUCK WITH A RUBBED FRENCH IMPORT MARK FOR GOLD

cartouche-shaped box, the hinged cover boldly chased with Britannia and Father Time, with a sailing ship at anchor beyond, the sides and base chased with foliage and *rocaille*, the interior set with a bevelled mirror 2¾ in. (53 mm.) wide 2¾ oz. (86 gr.)

£8,000-12,000

US\$12,000-18,000 €9,000-13,000



A GEORGE III VARI-COLOUR GOLD PRESENTATION BONBONNIERE

BY JOHN RAY AND JAMES MONTAGUE (FL. FROM 1800), MARKED, WITH THE ENGLISH POST-1798 STANDARD MARK FOR 18 CARAT GOLD, THE ENGLISH STANDARD MARK FOR GOLD 1798-1974, THE LONDON ASSAY MARK FOR 1798-1821, THE LONDON DATE LETTER FOR 1808/1809 AND THE ENGLISH DUTY MARK FOR GOLD 1798-1821

circular box, the independent cover engraved with a coat-of-arms within green gold foliate border, the sides and base engine-turned with patterns of concentric circles radiating from a rosette, chevron borders 3 in. (76 mm.) diam.

41/4 oz. (137 gr.)

The cover engraved 'Presented to the Society of / East India Commanders / by Rob'. Williams Esq'. / as a testimony of his esteem and on being Elected a Director of the / East India Company / April 12th. 1809.' and motto 'Auspicio Regis et Senatus Angliae' ('By the Command of the King and Parliament of England')

£7,000-10,000

US\$11,000-15,000 €7,900-11,000

PROVENANCE:

Presented to The Society of East India Commanders by Captain Robert Williams (d. 1812) in 1809. Bonhams, London, 19 November 2008, lot 2.

Formed circa 1773, the Society of East India Commanders represented the interests of the commanders of the ships to the East India Trading Company. Members first met at the Queen Arms Tavern in St Paul's Churchyard; in 1775 they met at the Antwerp Tavern and from 1780 at the Jerusalem Coffee House.

Robert Williams (d. 1812) was a commander in the East India Company. As recorded by the inscription on the present lot he was elected to the board of Directors in 1809. His accounts of the waters of the East Indies as commander of *The Thames* were published in J. Huddart, J-B-D d'Après de Mannevillette, *The Oriental Navigator, or, New Directions for Sailing to and from the East Indies*, London, 1801. He married in 1810 but died suddenly in 1812.



A GEORGE II GOLD SNUFF-BOX

MAKER'S MARK G H, WITH THE ENGLISH POST-1739 STANDARD MARK FOR GOLD, THE LONDON ASSAY MARK FOR 1739-1756 AND THE LONDON DATE LETTER 1752/1753

rectangular box, the hinged cover boldly chased with the Continence of Scipio with *rocaille* scroll surround, the sides similarly chased within flowers and architectural elements, within reeded borders with slightly raised scroll thumbpiece 3½ in. (78 mm.) wide 5 oz. (158 gr.)

£15,000-20,<u>000</u>

US\$23,000-30,000 €17,000-22,000

Scipio Africanus (236-183 BC), also known as Scipio the Elder, was a general in the Second Punic War and a statesman of the Roman Republic. He was best known for defeating Hannibal at the final battle of the Second Punic War at Zama, a victory which earned him the nickname 'the Roman Hannibal', and recognition as one of the finest commanders in military history.

A GEORGE III GOLD FREEDOM BOX

MAKER'S MARK I A, WITH THE ENGLISH STANDARD MARK FOR GOLD 1756-1821, THE LONDON ASSAY MARK FOR 1756-1821, THE LONDON DATE LETTER 1796/1797 AND THE ENGLISH DUTY MARK FOR GOLD 1786-1797

rectangular box with peaked engine-turning and reeded borders, the hinged cover engraved with the coat-of-arms of Pratt quartering Jeffreys with Molesworth and motto 'Judicum Parium aut lex Terrae' ('The Judgement of my Peers or the Law of the Land') and of the arms of the town of Castlebar, in circular cartouches, the base with presentation inscription from the town of Castlebar, Co. Mayo, Ireland, to John Pratt, 1st Marquess Camden 3½ in. (80 mm.) wide

41/2 oz. (144 gr.)

The base engraved 'The Freedom of the Town & Corporation of Castlebar / presented to His Ex⁹. John Earl Camden Lord Lieu^t / General & General Governor of Ireland, being a / testimony of their acknowledgement of the wise / & spirited conduct in his Government, particularly / exerted on the late intended Invasion of our Enemies / The Rev⁴.. Thomas Ellison, Portrieve. 1797.'

£,10,000-15,000

US\$16,000-23,000 €12,000-17,000

PROVENANCE:

John Pratt, 1st Marquess Camden (1759-1840).



(base, enlarged)

The arms are those of Pratt quartering Jeffreys with Molesworth in pretense for John Jeffreys Pratt, 2nd Earl and 1st Marquess Camden, so created 7 September 1812, as also Earl of the County of Brecknock, K.G. (1799), P.C. (1793).

John Jeffreys Pratt, 1st Marquess Camden, married, in 1785, Frances Molesworth, daughter of William Molesworth and his wife Anne Smyth. He became Tory M.P. for Bath in 1780 and was appointed Teller of the Exchequer in the same year. He served under the Earl of Shelburne as Lord of the Admiralty between 1782 and 1783 and under William Pitt the Younger between 1783 and 1789. From 1783 to 1789 he was Lord of the Treasury. He was Lord Lieutenant of Ireland from 1795 to 1798 and Secretary of State for War and the Colonies from 1804 to 1805.





A GEORGE I GOLD SNUFF-BOX CIRCA 1715

rectangular box with shallow sides and reeded rims, the hinged cover engraved with a coat-of-arms with cherub supporters in foliage scroll and trellis mantling, the outer border with scrolling foliage incorporating mythical sea creatures, shells and swans, the border to the plain base with further foliage and shells, flower panniers and trelliswork

31/8 in. (79 mm.) wide 41/4 oz. (134 gr.)

£8,000-12,000

US\$12,000-18,000 €9,000-13,000

PROVENANCE:

Christie's, London, 17 December 1986, lot 67. Christie's, London, 6 November 2001, lot 47.

EXHIBITED

London, Christie's, The Glory of the Goldsmith, Magnificent Gold and Silver from the Al-Tajir Collection, 1989, no. 208.

LITERATURE

The Glory of the Goldsmith, Magnificent Gold and Silver from the Al-Tajir Collection, 1989, no. 208, illustrated in colour p. 247.

The arms are those of Bolington, Duckenfield, Dakenfield or Babthorp.



135 A GEORGE II GOLD SNUFF-BOX

BY FRANCIS HARRACHE (FL. 1738-1754), MARKED, LONDON, DATE LETTER RUBBED, POSSIBLY 1754

rectangular box, the hinged cover boldly chased with Aeneas and the Cumaean Sibyl and rocaille scrolls, the sides similarly chased 2¾ in. (69 mm.) wide 3½ oz. (114 gr.)

€8,000-12,000

US\$12,000-18,000 €9,000-13,000

The chasing illustrates a scene from the Aeneid in which Aeneas, the Trojan hero, prepares to visit the underworld in order to consult with the shadow of his father, Anchises. Leaving his companions, Aeneas is led by a prophetess known as the Cumaean Sibyl towards the wild forest from whence she points to the entrance of the underworld.

For other boxes and an account of this goldsmith see lots 116 and 137.

A GEORGE II GOLD SNUFF-BOX

CIRCA 1740

cartouche-shaped box with baluster sides, the hinged cover chased in the manner of prints by Meissonnier with rocaille, strapwork and a gentleman leaning on a fountain on a sablé ground, the polished lobed sides and base similarly chased, two of the lobes chased with Corinthian column pilasters, the front applied with undulated wirework mirroring the wavy incorporated thumbpiece, the interior of the cover later engraved with an inscription and coat-of-arms of Minnitt for Joshua Robert Minnitt (1806–1881) impaling those of Goring, for his wife Elizabeth Goring (1808–1901), contemporary fitted black fishskin case

2¾ in. (69 mm.) wide

21/4 oz. (70 gr.)

Engraved on the interior cover 'This Box, the property of / Martha Minnitt, born 29th April 1677. / and Married to Richard Powell 10th January 1694 / was given by her descendant George Powell Esq late of Clifton / to Joshua Robert Minnitt of Annabeg in the year 1830.'

€,7,000-10,000

US\$11,000-15,000 €7,900-11,000

PROVENANCE:

Martha Minnitt (b. 1677), then by family descent to her greatgreat nephew Joshua Robert Minnitt (1806-1881), then by family descent.

Christie's, London, 10 June 2010, lot 330.

Annabeg (or Annaghbeg) was the Georgian home of the Minnitt family until just after World War II, located near Nenagh in County Tipperary, Ireland. The Minnitt family was primarily based in Ireland from the 17th century. Martha Minnitt was the second daughter of Robert and Jane Minnitt of Knigh Castle and Blackfort in Tipperary. Robert Minnitt was her youngest brother and the great-grandfather of Joshua Robert Minnitt, who was a prominent landowner and active in public life. He married Elizabeth, daughter of Sir Charles Forster Goring of Highden in Sussex at St Georges, Hanover Square on 19 May 1834.





A GEORGE II GOLD SNUFF-BOX

BY FRANCIS HARRACHE (FL. 1738-1754), MARKED, LONDON, CIRCA 1740/1750

rectangular box, the hinged cover boldly chased with the muse Terpsichore with a lyre, the sides with foliage, the base with sheep and a windmill in a rural landscape, within scrollwork cartouche frames and reeded borders, slightly raised scroll thumbpiece

2% in. (52 mm.) wide 2 oz. (67 gr.)

€,6,000-8,000

US\$9,100-12,000 €6,800-9,000

The muses were goddesses of creative inspiration in poetry, song and other arts and were the companions of Apollo. Terpsichore, the goddess of dancing and song, is often depicted holding a lyre or other stringed instrument.

Francis Harrache is known to have entered a smallworker's mark as 'Silversmith att ye Seven Dyals in great St. Andrew Street att ye Blackmoors head St. Gilses' on February 16, 1737/1738 (Goldsmiths' Hall Registers Vol. A1 Smallworkers, p. 26) and is recorded at that address by Heal as 'silversmith and toyman' from 1732-1758 (The London Goldsmiths 1200-1800 A Record of the Names and Addresses of the Craftsmen their Shop-signs and Tradecards, Newton Abbot, 1972, p. 164). The Poor Rate Books for the parish St Giles record Francis Harrache as a ratepayer in Great St Andrew Street from 1741/42-1753 when the house was taken over by the watchcase maker James Freshfield. Harrache is then recorded as a ratepayer in the neighbouring Little Earl Street from 1754 until his death in 1757. He was buried, alongside nine of his children, in Paddington Churchyard on 23 August, 1757.

For other boxes by this goldsmith, see lots 116 and 135.



A GEORGE II GOLD SNUFF-BOX SET WITH A PORTRAIT MINIATURE

MAKER'S MARK G.H. WITH THE ENGLISH STANDARD MARK FOR GOLD 1739-1755, THE LONDON ASSAY MARK FOR 1742/1743, THE MINIATURE BY JEAN-ANDRE ROUQUET (SWISS, 1701-1758)

cartouche-shaped box, the hinged cover boldly chased with Cleobis and Bito pulling their mother's chariot to the temple of Juno at Argos, the lobed sides and base chased with foliage, the interior cover inset with an enamel miniature of Andrew de Visme in grey coat, powdered wig, with fitted fish-skin case with attached label inscribed, 'my Brother / Andrew de Visme / 1743 / by Roquette [sic] Enamel'

21/2 in. (63 mm.) wide

€,8,000-12,000

US\$12,000-18,000 €9,000-13,000

PROVENANCE:

Andrew de Visme (1718-1779), Huguenot merchant, St Margaret, Lothbury, London, presumably given to one of his brothers.



(enlarged detail of interior cover)

Cleobis and Bito were brothers renowned for their strength. One day they pulled their mother's chariot to the temple of Juno where she was a priestess. Exhausted upon arrival, they lay down in the temple and their grateful mother prayed to the goddess to grant them what was best for mortals, whereupon they fell asleep never to reawaken.

The de Visme family were Huguenots. Two brothers, Peter and Philippe de Visme emigrated to England in the late 17th century. The younger, Philippe (1687-1763), was the father of Andrew de Visme (1718-1779). Although the family long claimed descent from the Barons de Visme they were never able to provide documentation to support their claim, notwithstanding their inclusion in Burke's A Genealogical and Heraldic History of the Commoners of Great Britain and Ireland Enjoying Territorial Possessions or High Official Rank; But Uninvested with Heritable Honours, vol. IV, 1838, pp. 320-322.

Andrew was a London merchant with a house in the parish of St Margaret, Lothbury and a country house to which he refers in his will proved on 19 July 1779 (PROB 11/1055). He married Ann Webb in 1742. He died in 1779 and she in 1805. He was one of eight sons and six daughters of Philippe and his wife Marianne.







A GEORGE IV GOLD SEAL IN THE FORM OF A RING PROBABLY LONDON, CIRCA 1825/1830

intertwined band with chased foliate mount, the hinged cover set with a carved amethyst of a classical male figure opening to reveal a hidden compartment 1½ in. (40 mm.) high

£800-1,200

US\$1,200-1,800 €900-1,300 ¥140

AN INDIAN DIAMOND-SET GOLD RING LATE 19TH / EARLY 20TH CENTURY

flat bevel set with small diamonds, the shoulders with

moulded bird either side each with sapphire set eyes, the band set with ruby cabochon 1½ in. (28 mm) diam.

£2,000-3,000

US\$3,100-4,500 €2,300-3,400

PROVENANCE:

Christie's, South Kensington, 8 October 2010, lot 426.





14

141

TWO VICTORIAN GOLD FOB-SEALS PROBABLY LONDON, CIRCA 1840

realistically cast as deer and with blank matrices, one of red agate and one of citrine quartz

1% in. (33 mm.) and 2% in. (55 mm.) high

€,1,500-2,500

US\$2,300-3,800 €1,700-2,800







A GEORGE III GOLD-MOUNTED PERPETUAL CALENDAR AND TWO GEORGE III GOLD-MOUNTED FOB-SEALS

PROBABLY LONDON, FIRST QUARTER 19TH CENTURY

a gold-mounted perpetual calendar, the revolving tapering seven-sided handle engraved with dates of the month, the base engraved with days of the week, the agate matrix carved with a coat-of-arms and baron's coronet above; together with a gold-mounted fob-seal with tapering handle, the agate matrix carved with a coat-of-arms and baron's coronet; together with a gold-mounted fob seal with twisting serpent handle, starburst reeding and border engraved with trailing vines, the agate matrix carved with a coat-of-arms and baron's coronet within the chain of the Royal Hanoverian order

1% in. (33 mm.); 1% in. (30 mm.); 14 in. (31 mm.) wide, respectively

The arms are those of FitzHerbert for Alleyne FitzHerbert, 1st Baron St Helens (1753-1839)

£,1,500-2,500

US\$2,300-3,800 €1,700-2,800

PROVENANCE:

Lord St Helens and Sir William FitzHerbert; Christie's, London, 22 January 2009, lot 608.

A SWISS GOLD MUSICAL FOB-SEAL

GENEVA, CIRCA 1820

plain oval base containing the musical movement, the border with sliding section, the stem rotates to wind up the musical mechanism, the c-scroll superstructure with chased ram's heads, acorns and foliage, blank matrix 11/2 in. (37 mm.) high

£,2,000-3,000



A GEORGE III GOLD-MOUNTED FOB-SEAL

PROBABLY LONDON, CIRCA 1780

with open scroll mount, the double-sided swivel carnelian matrix engraved with a coat-of-arms

2 in. (50 mm.) high

The arms and crest are those of Daly.

€,600-800

US\$910-1,200 €680-900



143



145 A PAIR OF VICTORIAN GOLD-MOUNTED CITRINE HAND-SEALS

PROBABLY ENGLISH, CIRCA 1840

each of typical form, with tapering fluted citrine handles, the spreading cast gold bases chased with leaf and flower motifs, both hardstone matrices engraved with a coat-of-arms 3½ in. (80 mm.) and 3½ in. (90 mm.) high, respectively

€,2,000-3,000

US\$3,100-4,500 €2,300-3,400

Ψ146

A CONTINENTAL SILVER HAND-SEAL

19TH CENTURY

the lower portion formed of chased inter-twining vine stems and foliage, with a gem-set bird perched atop a foliate globe, the spreading cast silver base with gilt leaves, the carnelian matrix engraved with initials 3½ in. (90 mm.) high

£,600-800

US\$910-1,200 €680-900

-147

A GOLD-MOUNTED CORAL HAND-SEAL

THE BASE ENGLISH, CIRCA 1830, THE CORAL FIGURE POSSIBLY

in the shape of a nude girl holding a dog, the lower portion formed as a vine stem with fruit and foliage, the spreading cast gold base with plain matrix and chased leaf and flower motifs 3¾ in. (89 mm.) high

€,1,000-1,500

US\$1,600-2,300 €1,200-1,700

PROVENANCE:

Christie's, London, 12 June 2006, lot 3.









-1/18

A CONTINENTAL GOLD-MOUNTED HORN AND HARDSTONE HAND-SEAL

MID-19TH CENTURY

tapering horn seal of globular form, the spreading cast sablé gold base gadrooned, the bloodstone matrix engraved with a coat-of-arms; together with another, turned ivory hand-seal of typical form, the spreading cast plain steel matrix engraved with a coat-of-arms 2½ in. (64 mm.) and 4¾ in. (120 mm.) high The arms of the former are those of Mercy-Argenteau.

(2

€,1,000-1,500

US\$1,600-2,300 €1,200-1,700

PROVENANCE:

The former, Christie's, London, 17 November 2009, lot 133.

~149

TWO HAND-SEALS 19TH CENTURY

tapering intricately carved wooden handle of typical form, the spreading plain steel matrix engraved with initials, together with another carved from ivory, shaped as a hand clutching a baton, the reverse of the hand engraved with

the name 'G Catch', the ivory matrix blank 4% in. (120 mm.) and 4% in. (118 mm.) high, respectively (2)

£500-700

US\$760-1,100 €570-790



~150 FOUR IVORY BOXES

rectangular box with chased laurel borders, the cover centred with an enamel miniature of a lady, within laurel surround; together with an oblong gold-mounted toothpick case, the cover decorated with piqué-point and centred with a polished oval cartouche, the blue plushlined interior set with a silver toothpick; together with an oval gold-mounted ivory toothpick case, the cover centred with polished gold oval cartouche engraved with initials EM, the interior cover set with a mirror, the base with olive green plush; together with a navette-shaped silver-mounted ivory patch-box, the cover painted with a naval battle and inset with mother-of-pearl pellets, the interior cover set with a mirror

from 3 in. (76 mm.) to 41/4 in. (109 mm.) long

£1,200-1,800

US\$1,900-2,700 €1,400-2,000

PROVENANCE:

The former, Christie's, South Kensington, 15 December 2010, lot 907.



A GEORGE II JEWELLED AND ENAMELLED GILT-METAL ETUI CIRCA 1730

the case of oval section, the hinged cover, base and four side panels enamelled with opaque white central cartouches painted with bouquets of flowers, the borders enamelled with blue, pink, yellow and green flowers and foliage on gold diaper-patterned enamelled ground, the silver mounts engraved with twisted ribbon pattern, the front mount on the cover with wavy flower engraved plaque, garnet-set push-piece, the interior fitted with two silver-capped glass scent-bottles of differing shape 2½ in. (68 mm.) high

£1,500-2,000

US\$2,300-3,000 €1,700-2,200

PROVENANCE:

Christie's, London, 10 June 2010, lot 333.





~15

A CONTINENTAL SILVER-MOUNTED MOTHER-OF-PEARL BONBONNIERE

CIRCA 1780

circular mother-of-pearl box lined with tortoiseshell, chased silver mounts, the independent cover centred with an oval silver cartouche chased with an urn, the base with a chased floral spray 2½ in. (54 mm.) diam.

€,600-800

US\$910-1,200 €680-900

~153

A DUTCH MOTHER-OF-PEARL AND SILVER SNUFF-BOX CIRCA 1720

rectangular box with canted corners, the hinged cover mounted à-jour with a mother-of-pearl panel engraved with animals and foliage, the base tortoiseshell, the front of the box engraved 'M W 1749' 2% in. (75 mm.) wide

£,2,000-3,000

US\$3,100-4,500 €2,300-3,400



~154

A CONTINENTAL GOLD-MOUNTED MOTHER-OF-PEARL PATCH-BOX CIRCA 1760/1770

oval mother-of-pearl box with chased and stamped gold mounts and gold pushpiece, the hinged cover inset with a bevelled mirror, the base lined with red velvet plush

23/4 in. (70 mm.) wide

€,800-1,200

US\$1,200-1,800 €900-1,300





~155 A CONTINENTAL GOLD-MOUNTED MOTHER-OF-PEARL SNUFF-BOX

CIRCA 1780

octagonal box, the hinged cover, sides and base with panels of carved mother-of-pearl mounted *à-jour* within reeded gold mounts, the cover engraved with initials 'J M' 2½ in. (63 mm.) wide

£800-1,200

US\$1,200-1,800 €900-1,300

~156

A DUTCH GOLD-MOUNTED MOTHER-OF-PEARL SNUFF-BOX CIRCA 1720/1730

flattened oval box, the hinged cover, convex sides and base of mother-of-pearl engraved with strapwork scrolls bordering floral motifs interspersed with baluster foliage with gold piqué-point inlay, reeded gold mounts with scrolled chasing on the lid and underside of the incorporated thumbpiece 3% in. (81 mm.) wide

€,3,000-5,000

US\$4,600-7,500 €3,400-5,600

PROVENANCE: Christie's, London, 2 June 2009, lot 158.





A GEORGE II GOLD SNUFF-BOX

BY JACOB NEALE (FL. FROM 1731), MARKED, WITH THE ENGLISH POST-1729 STANDARD MARK FOR GOLD, THE LONDON ASSAY OFFICE MARK FOR 1729-1739 AND THE LONDON DATE LETTER FOR 1736/1737

cartouche-shaped box, the hinged cover boldly chased with the Judgement of Hercules, within a scroll and shell cartouche, with reeded borders to the moulded base and sides

3% in. (79 mm.) wide 3 oz. (92 gr.)

€,8,000-12,000

US\$12,000-18,000 €9,000-13,000

PROVENANCE

Christie's, London, 25 June 1968, lot 143.

Jacob Neale was entered as a smallworker in 1731. The image is taken from an engraving by Simon Gribelin, after Paolo de Matteis, *Judgement of Hercules* (Anthony, Earl of Shaftsbury, *Characteristics* (3rd. edn., London, 1723, British Library).

~158

A LOUIS XV SILVER-MOUNTED MOTHER-OF-PEARL SNUFF-BOX

BY ANTOINE DAROUX (FL. 1735-1789), MARKED, PARIS, 1743/1744, WITH THE CHARGE AND DISCHARGE MARKS OF LOUIS ROBIN 1738-1744 AND WITH TWO LATER PARISIAN RESTRICTED WARRANTY MARKS

rectangular box with hinged cover, the mother-of-pearl panels mounted *en cage* and inlaid in opalescent pink and green shell with butterflies and flower-sprays, with reeded mounts 2% in. (72 mm.) wide

£,2,000-3,000

US\$3,100-4,500 €2,300-3,400

PROVENANCE:

Christie's, London, 2 June 2009, lot 157.





_150

A LOUIS XV SILVER-MOUNTED MOTHER-OF-PEARL SNUFF-BOX

BY ANTOINE DAROUX (FL. 1735-1789), MARKED, PARIS, 1743/1744, WITH THE CHARGE AND DISCHARGE MARKS OF LOUIS ROBIN 1738-1744

rectangular box with hinged cover, the mother-ofpearl panels mounted *en cage* and inlaid with opalescent pink and green shell flowersprays 2³/₄ in. (68 mm.) wide

£,2,000-3,000

US\$3,100-4,500 €2,300-3,400

PROVENANCE:

Christie's, South Kensington, 30 November 2007, lot 34.

-160

A CONTINENTAL LOUIS XV-STYLE GOLD-MOUNTED MOTHER-OF-PEARL SNUFF-BOX CIRCA 1860

rectangular mother-of-pearl box, the hinged cover, side and base panels carved with a hunting dog and a heron beside a pond with reeds and foliage, the gold cagework mounts chased with scrolling leaves, slightly raised chased thumbpiece 3½ in. (78 mm.) wide

£4,000-6,000

US\$6,100-9,000 €4,500-6,700





~161

A LOUIS XV GOLD-MOUNTED SHELL SNUFF-BOX

BY PHILIPPE-EMMANUEL GARBE (FL. 1748-1762), MARKED, PARIS, 1761/1762, WITH THE CHARGE MARK OF ELOY BRICHARD 1756-1762 AND THE DISCHARGE MARK OF JEAN-JACQUES PREVOST 1762-1768

irregular tapering box of aubergine-shape, made of the convex parts of one or two *Oliva Porphyria* shells, the outside with natural light-brown zig-zags and chevrons creating a mountainous design, the rear of the base part with spiralling tail, the polished gold mounts and raised thumbpiece on the hinged lid engraved with foliage 3 1% in. (100 mm.) wide

£,6,000-8,000

US\$9,100-12,000 €6,800-9,000

PROVENANCE:

Christie's, London, 7 December 2004, lot 16.

This box is an interesting testimony to the conchyliomania during the 18th century. The period of its manufacture coincides with a particularly attractive period of trading in, and collecting of, shells during the reign of King Louis XV. In 1736, the famous marchand-mercier E.-F. Gersaint published a sale catalogue of a collection of shells he had acquired in the Netherlands. Other Olivia Porphyria boxes are illustrated in A. K. Snowman, Eighteenth Century Gold Boxes of Europe, Woodbridge, 1990, pl. 347 and 446.

A ROCOCO-STYLE GOLD SNUFF-BOX

PROBABLY GERMAN

cartouche-shaped box, the hinged cover, sides and base boldly chased with scallop-shaped cartouche and rocaille with two putti 2% in. (75 mm.) wide

£,2,500-3,500

3 oz. (88 gr.)

US\$3,800-5,300 €2,900-3,900





A CONTINENTAL GOLD SNUFF-BOX

PROBABLY PORTUGUESE OR SPANISH-COLONIAL, CIRCA 1730

rectangular box, the hinged cover boldly chased with lions within foliate mantling, the base similarly chased with a hunting scene, reeded borders with slightly raised thumbpiece

3 in. (75 mm.) wide 4 oz. (130 gr.)

£4,000-6,000

US\$6,100-9,000 €4,500-6,700

A CONTINENTAL ROCOCO REVIVAL GOLD SNUFF-BOX LATE 19TH CENTURY

cartouche-shaped box, the hinged cover, base and sides boldly chased with rocaille scrolls and classical elements, with ruby cabochon thumbpiece 31/2 in. (90 mm.) wide

£3,000-5,000

US\$4,600-7,500 €3,400-5,600





PROBABLY GERMAN, CIRCA 1745/1750, ONE MARK RUBBED cartouche-shaped box, the slightly raised hinged cover,

cartouche-shaped box, the slightly raised hinged cover, baluster sides and base chased with reeded scrolls and rocaille in the manner of Meissonnier, slightly raised shell and scroll thumbpiece

3% in. (85 mm.) wide 4% oz. (146 gr.)

£8,000-12,000

US\$12,000-18,000 €9,000-13,000

PROVENANCE:

Sotheby's, London, 4 June 1974, lot 191 (to Dreesmann). Dr. Anton C. R. Dreesmann Collection (inventory no. F-4); Christie's, London, 11 April 2002, lot 912 (as Louis XV, probably Paris, circa 1745/1750).



A RARE LOUIS XV VARI-COLOUR GOLD SNUFF-BOX BY JEAN-FREDERIC BUTTNER (FL. 1746-1768), MARKED, STRASBOURG, CIRCA 1760, WITH THE STRASBOURG MARK FOR 20 CARAT GOLD

oval box, the hinged cover, sides and base chased all over with classical architectural elements and foliage in four colours of gold, the interior cover with later engraved presentation inscription

3 in. (75 mm.) wide 31/4 oz. (103 gr.)

The presentation inscription reads 'Hugh / Lord Delamere / from / George Hamilton Seymour. / 1866.'

£,10,000-15,000

US\$16,000-23,000 €12,000-17,000

PROVENANCE:

Given to Hugh Cholmondeley, 2nd Baron Delamere of Vale Royal (1811–1887) by his father-in-law, the diplomat Sir George Hamilton Seymour G.C.B. (1797–1880).

Snuff-boxes by King Stanislas Leszczynski's court goldsmith Johann Friedrich Büttner are rare. The few known examples include another oval one, dated 1768, sold Christie's, London, 21 June 1999, lot 239 and another sold Christie's, London, 11 December 1953; two ingot-shaped boxes, of 1767 and 1768, were offered Sotheby's, Geneva, 6 May 1981, lots 66 and 67. An oval one, dated 1767, is in the Musée d'Horlogerie et de l'Emaillerie, Geneva, illustrated in M. Gauthey, Catalogue des tabatières et étuis de la donation Xavier Givaudan, Geneva, 1969, pp. 150-151.

The 2nd Lord Delamere succeeded to the title in 1855. It had been created in 1821 for his father, M.P. for Cheshire from 1796 to 1812. The 2nd Baron served as a lieutenant in the Life Guards and was honorary colonel of the Cheshire Regiment. He also stood for Parliament, first for Denbigh in 1840 and then Montgomery in 1841. He married twice. His first marriage in 1848 to Lady Sarah Hay (d. 1859), daughter of the 11th Earl of Kinnoull, was childless. His second wife Augusta Emily (d. 1911), whose father presented the present lot, bore him a son and a daughter.







A GEORGE I GOLD SNUFF-BOX SET WITH DOUBLE-SIDED ENAMEL PLAQUE

LONDON, CIRCA 1720, THE PLAQUE PROBABLY THE BLOIS WORKSHOP AND ORIGINALLY A WATCH-CASE, CIRCA 1660

oval polished gold box with reeded borders, the hinged slightly domed cover centred with a circular double-sided enamel plaque depicting on one side Delilah presenting Samson's hair to the Philistines, the other a landscape, within reeded frame, the polished base engraved with monogram EWB 3½ in. (86 mm.) wide

£5,000-7,000

US\$7,600-11,000 €5,700-7,900





A CONTINENTAL GOLD AND ENAMEL PILL-BOX

THE BOX PROBABLY AUGSBURG, CIRCA 1730, THE TOP PLAQUE PROBABLY BLOIS CIRCA 1700, THE BOTTOM PLAQUE PROBABLY AUGSBURG, CIRCA 1730, SCRATCHED INVENTORY NUMBER ON FLANGE

oval box, the hinged cover set with an oval enamel plaque depicting the Virgin and Child with St John, the base inset with another oval plaque depicting the Presentation of the Virgin, the sides and thumbpiece chased with scrolling foliage 1¾ in. (44 mm.) wide

£,2,500-3,500

US\$3,800-5,300 €2,900-3,900

PROVENANCE:

Mrs Barnes; Sotheby's, London, 29 April 1974, lot 114. Sotheby's, London, 26 November 1992, lot 317.

175

A CONTINENTAL ENAMELLED GOLD SNUFF-BOX SET WITH AN ENAMEL PLAQUE

PROBABLY HANAU, CIRCA 1790, WITH TWO FRENCH POST-1838 RESTRICTED WARRANTY MARKS FOR GOLD, FURTHER STAMPED 20 AND WITH INVENTORY NO. 2700

oval box, the hinged cover, sides and base enamelled all over in opalescent enamel, the cover with concentric polished gold rings with translucent green enamel quatrefoils at intervals and centred by a circular enamel plaque, chased outer gold borders 3½ in. (82 mm.) wide

£5,000-7,000 US\$7,600-11,000 €5,700-7,900



175



(base)



A GEORGE I GOLD AND ENAMEL SNUFF-BOX

CIRCA 1710, THE PLAQUES PROBABLY BLOIS, CIRCA 1660

oval box with hinged cover, the convex enamel on the cover painted with Venus's farewell to Adonis leaving for the hunt, tree and landscape background; the counter-enamel painted with travellers by a lake with mountainous background; the base of the convex enamel painted with Venus and Adonis seated under a tree with winged putti and hunting dog, mountainous background; the convex enamel on the base painted with a tree, church, lakes and mountainous background, plain gold mounts with reeded borders 3½ in. (86 mm.) wide

£8,000-12,000

US\$12,000-18,000 €9,000-13,000

PROVENANCE:

Christie's, London, 6 December 2005, lot 2.



AN AUSTRIAN THREE-COLOUR GOLD SNUFF-BOX BY JOHANN HOLLAUER VON HOFENFELSEN (FL. 1790-1824), MARKED, WITH THE VIENNESE MARK FOR 13 CARAT GOLD 1791-1824 AND THE VIENNESE TAX MARK FOR 1806/1807

oval box, the pink gold hinged cover and base engineturned with concentric radiating reeding with brightcut surround, the borders chased with undulate green gold scrolling foliage on yellow sablé ground, the sides similarly engine-turned with bead and reel chased moulding and green and pink gold chased tulip and foliage pilasters on frosted yellow ground 3% in. (87 mm.) wide 4½ oz. (144 gr.)

€,4,000-6,000

US\$6,100-9,000 €4,500-6,700

PROVENANCE:

with A la Vieille Russie, New York. Christie's, London, 20 May 2010, lot 208.



180

A GERMAN ENAMELLED GOLD SNUFF-BOX HANAU, CIRCA 1770/1780, WITH THE HANAU TOWN

HANAU, CIRCA 1770/1780, WITH THE HANAU TOWI STANDARD MARK FOR 19 CARAT GOLD AND TWO INDISTINCT MARKS

oval box, the hinged cover, sides and base centred with engine-turned panels of rippling waves within opaque white enamel frames, the borders and pilasters of raised chased foliage and berries enamelled in translucent red and green

3% in. (85 mm.) wide

€,4,000-6,000

US\$6,100-9,000 €4,500-6,700

PROVENANCE:

Sotheby's, Paris, 29 April 2009, lot 7.



A GEORGE III GOLD SNUFF-BOX

BY JAMES MORISSET FOR MORISSET & LUKIN, MARKED, WITH THE ENGLISH POST-1798 STANDARD MARKS FOR 18 CARAT GOLD, THE ENGLISH STANDARD MARK FOR GOLD 1798-1974, THE LONDON ASSAY MARK FOR 1798-1821, THE LONDON DATE LETTER FOR 1799/1800 AND THE ENGLISH DUTY MARK FOR GOLD 1798-1821

oblong box, the hinged cover, sides and base engine-turned with arrowheads on horizontal reeded ground, within borders with polished gold pellets of varying sizes 3½ in. (90 mm.) wide 2½ oz. (72 gr.)

£3,000-5,000

US\$4,600-7,500 €3,400-5,600

PROVENANCE:

Sotheby's, London, 11 November 1993, lot 86. Christie's, London, 27 November 2007, lot 33.



182

A GEORGE III GOLD TOOTHPICK-CASE

BY ANDREW HOGG (FL. 1761-1779), MARKED, WITH THE ENGLISH POST-1756 STANDARD MARK FOR GOLD, THE LONDON ASSAY MARK FOR 1756-1821 AND THE LONDON DATE LETTER FOR 1779/1780

oblong flattened box, the burnished hinged cover and base centred by oval reserves engraved with the foliate monograms KH and AW, respectively, within a ropework border, flanked by two oval reserves engraved with a stylised rosette on an engine-turned elliptical ground, the borders of the box engraved with a ribbon-twist band enclosing flowerheads, the sides with bright-cut borders and engraved inscription, the interior fitted with a mirror, with fitted red plush-lined fishskin case 3% in. (91 mm.) wide

The presentation inscription reads 'the Gift of the Miss Dashwoods on the Death of Ma. Sophia Dashwood Jany. 1827.'

£2,000-3,000

US\$3,100-4,500 €2,300-3,400

PROVENANCE

Given by Diana Elizabeth, Sophia and Charlotte Dashwood, the sisters of the late Sophia Dashwood (d. 1826) in her memory to either John Popple or Jane Seymer in January 1827.

Christie's, London, 22 November 1999, lot 110.

The will of Sophia Daswood (1748-1826), proved on 23 December 1826 (PROB11/1719) has a codicil dated 20 January 1826. Miss Dashwood makes a '...particular request' that her sisters to whom she had bequeathed 'the whole of my trinkets, books and moveable effects...present some article to be selected by them at their discretion to my friend John Popple esq. and also my friend Mrs Jane Seymer as tokens of my friendship and regard for them'. Sophia Dashwood was the daughter of Samuel Dashwood (d. 1793) of Well Hall, Co. Lincoln, and his wife Anne, daughter of James Bateman of Well Hall.

A LOUIS XVI GOLD SNUFF-BOX

BY PHILIPPE (LE) BOURLIER (FL 1769-1791), MARKED, PARIS, 1788/89, WITH THE SECOND CHARGE MARK OF HENRY CLAVEL 1782-1789 AND DISCHARGE MARK OF JEAN-FRANÇOIS KALENDRIN 1789-1792, STRUCK WITH TWO FRENCH POST-1893 IMPORT MARKS FOR GOLD

rectangular box with cut corners, the hinged cover, sides and base scattered with pellets and stars on a *moiré* engine-turned ground within classically reeded borders, the corners with pilasters

3½ in. (88 mm.) wide 3¾ oz. (119 gr.)

£4,000-6,000

US\$6,100-9,000 €4,500-6,700

PROVENANCE:

Sotheby's, London, 7 November 1996, lot 274. Christie's, London, 27 November 2007, lot 80.

184 A GERMAN VARI-COLOUR GOLD

SNUFF-BOX

MAKER'S MARK F. C, MARKED, HANAU, 1780/1790, WITH THE HANAU SHELL MARK FOR 18 CARAT GOLD, AND OTHER PRESTIGE MARKS

rectangular box with canted corners, the hinged cover, sides and base engineturned with a trelliswork pattern, the cover and base with green-gold leaf border tied with cross-ribbons on a sablé ground 3% in. (87 mm.) wide

3% in. (87 mm.) wide 3 oz. (94 gr.)

£2,000-3,000 US\$3,100-4,500 €2,300-3,400

PROVENANCE:

Christie's, Geneva, 25 May 1993, lot 72.

A SWISS ENAMELLED GOLD SNUFF-BOX

BY JEAN-FRANÇOIS BAUTTE & CO. (FL. 1837-1855), MARKED, GENEVA, CIRCA 1840, THE FLANGE ENGRAVED IN GOTHIC SCRIPT 'J. F. BAUTTE. & $C^{\text{IE}}=A$ GENEVE' AND '18 CARAT'

rectangular box, the hinged cover, base and bombé sides with taille d'épargne opaque black enamel decorated with scrolling foliage, flowers and strapwork, the cover centred with a coat-of-arms depicting three bears surmounted by helm, and crest of crown and bear, the base centred with an eight-petaled rosette, the interior cover engraved 'Genévè [sic] = 1834.'

3 in. (76 mm.) wide

£,3,000-5,000

US\$4,600-7,500 €3,400-5,600

PROVENANCE:

Christie's, London, 9 December 2008, lot 42.

After the death of Jean-François Bautte (1772-1837), the firm continued under the name of 'Jean-François Bautte & Cie' until 1855 when it changed its name to 'Rossel, Bautte & Cie'.





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A SWISS OR GERMAN VARI-COLOUR GOLD AND ENAMEL SNUFF-BOX

MAKER'S MARK R P C, GENEVA OR HANAU, CIRCA 1800

rectangular box, the hinged cover centred by an octagonal reserve engraved in four-colour gold with trophies of the allegory of War and Peace on sablé ground, framed by chased borders of scrolling foliage and black taille d'épargne with sky-blue paisley motifs centred by red guilloché ovals at the corners, the base similarly enamelled with a floral bouquet reserve on engine-turned ground, the sides engine-turned with sprig, pellet, and arch border, framed with sky-blue opaque enamel 3 in. (75 mm.) wide

£,1,500-2,500

US\$2,300-3,800 €1,700-2,800

PROVENANCE:

Christie's, London, 9 December 2008, lot 68.

187

AN AUSTRIAN JEWELLLED GOLD SNUFF-BOX SET WITH AN ENAMEL PLAQUE

MAKER'S MARK E.M. FOR EMANUEL MUENZBERG (FL 1807-1833) OR ELIAS MONTOISON (FL 1815-1829), VIENNA, CIRCA 1825, WITH THE VIENNESE STANDARD MARK FOR 18 CARAT GOLD 1824-1866 AND AN ILLEGIBLE MARK

rectangular sablé box with canted corners, the hinged cover, sides and base boldly chased with foliage and flowers, the cover centred with an oval enamel plaque of Zephyr and Flora, with rose-cut diamond surround 3½ in. (90 mm.) wide

£,3,000-5,000

US\$4,600-7,500 €3,400-5,600





A SWISS SPLIT-PEARL AND HARDSTONE-SET VARI-COLOUR GOLD SINGING-BIRD BOX ATTRIBUTED TO ROCHAT, GENEVA, WITH TOWN MARK

ATTRIBUTED TO ROCHAT, GENEVA, WITH TOWN MARK, CIRCA 1820, THE INSIDE OF THE BASE PANEL MARKED WITH LETTER R, PELLET ABOVE, IN A VERTICAL LOZENGE

rectangular box with rounded corners, the panels on cover, four sides and base engine-turned with a narrow scalework pattern, the cover and base framed by a broad matted band stamped and chased with roses, pinecones and leaves in four-colour gold, the sides bordered by husks on a matted band, the rounded corners of the sides similarly chased with vases of flowers, the lid centred by a hinged oval flap encrusted with beads and cabochons of carnelian, lapis-lazuli, turquoise and

split-pearls depicting a colourful flowerspray with chased and stamped gold leaves on a *sablé* ground, within a border of husks, a slide on the front side opening the flap and releasing the mechanism of the colourfully plumed singing bird rotating on its axis, flapping its left wing, turning its head and opening its beak to whistle a tune; associated key in hinged rear key compartment 2% in. (73 mm.) wide

£12,000-18,000

US\$19,000-27,000 €14,000-20,000

PROVENANCE:

Christie's, London, 3 June 2003, lot 250.

Similar singing-bird boxes by or attributed to Rochat are illustrated in S. and C. Bailly, *Oiseaux de bonheur - Tabatières et Automates / Flights of Fancy - Mechanical Singing Birds*, n.l., 2001, pp. 240-250.

A CONTINENTAL GOLD SNUFF-BOX

POSSIBLY GERMAN, CIRCA 1840/1850

rectangular box, engraved all over with foliate scrollwork on a sablé ground, with polished reeded borders, applied foliate thumbpiece 3% in. (85 mm.) wide 43/4 oz. (147 gr.)

£,2,000-3,000

US\$3,100-4,500 €2,300-3,400

PROVENANCE:

Christie's, South Kensington, 23 November 2010, lot 329.

191

A GERMAN GOLD SNUFF-BOX

BY CARL MARTIN WEISHAUPT & SONS (FL. FROM 1837), MARKED, HANAU, CIRCA 1840/1850, WITH THE HANAU TOWN MARK AND INVENTORY NO.

rectangular box, engraved all over with sycamore leaves within polished gold borders, the hinged cover centred with a vacant cartouche with earlier initials erased, slightly raised scroll thumbpiece 31/4 in. (82 mm.) wide 3 oz. (93 gr.)

£,2,500-3,500

US\$3,800-5,300 €2,900-3,900



192 A CONTINENTAL GOLD SNUFF-BOX

PROBABLY AUSTRIAN, CIRCA 1890/1900

rectangular box with waisted sides, the hinged cover boldly chased with a scene of a Bacchanalian orgy, bright-cut foliate borders, the base chased with arabesque scrolls and acanthus, slightly raised scroll thumbpiece

3 in. (75 mm.) wide 31/4 oz. (103 gr.)

£,1,500-2,500

US\$2,300-3,800 €1,700-2,800



A CONTINENTAL GOLD SNUFF-BOX

PROBABLY GERMAN, CIRCA 1850, INDISTINCT MARK ON THE THUMBPIECE

rectangular box with chased floral borders and reeded sides, the hinged cover engine-turned with rayed design and centred by a later engraving of a hound within a navette-shaped reserve, base with similar rayed engine-turning, slightly raised thumbpiece 2¾ in. (70 mm.) wide 2 oz. (63 gr.)

£,1,200-1,800

US\$1,900-2,700 €1,400-2,000

PROVENANCE:

Christie's, South Kensington, 15 December 2010, lot 898.







A VARI-COLOUR GOLD-MOUNTED AGATE SNUFF-BOX

UNMARKED, PROBABLY ENGLISH, CIRCA 1820

rectangular box with canted corners and hinged cover, the reeded gold mounts stamped with leaves, foliage and trailing flowers

31/4 in. (83 mm.) wide

£,2,000-3,000

US\$3,100-4,500 €2,300-3,400

PROVENANCE:

Christie's, South Kensington, 1 February 2011, lot 366.

194

A CONTINENTAL GOLD-MOUNTED HARDSTONE SNUFF-BOX

PROBABLY ITALIAN, CIRCA 1790/1800

octagonal box, the hinged cover and base mounted *à-jour* with semi-translucent brown agate panels, polished gold sides with slightly raised mounts 2% in. (66 mm.) wide

£,2,500-3,500

US\$3,800-5,300 €2,900-3,900

PROVENANCE:

The Althorp Attic sale, Christie's South Kensington, 7-8 July 2010, lot 92.

LITERATURE:

Albert Edward John, 7th Earl Spencer (1892–1975), Catalogue of Snuff Boxes at Althorp, 1937, no. 52.

195

A GEORGE II GOLD-MOUNTED HARDSTONE SNUFF-BOX

PROBABLY LONDON, CIRCA 1750

rectangular translucent brown agate box with hinged cover, mounted *à-jour* with reeded gold mounts 2½ in. (56 mm.) wide

£2,000-3,000

US\$3,100-4,500 €2,300-3,400

PROVENANCE:

Christie's, London, 16 November 2010, lot 387.

196

A CONTINENTAL SILVER-GILT MOUNTED PILL-BOX CIRCA 1760

rectangular box with canted corners, the hinged cover and base set with panels of brown agate, the gold sides chased with foliage 1½ in. (40 mm.) wide

€,300-500

US\$460-750 €340-560



A CONTINENTAL GOLD-MOUNTED HARDSTONE SNUFF-BOX

PROBABLY GERMAN, CIRCA 1760

rectangular green jasper box with rounded corners, mounted *à-jour* in polished gold reeded cagework, with fitted red leather case

3 in. (77 mm.) wide

(2)

€,3,000-5,000

US\$4,600-7,500

€3,400-5,600

197

AN ENAMELLED GOLD AND SPLIT-PEARL MINIATURE FRAME

LATE 18TH CENTURY

the obverse with split-pearl surround and set with a daguerreotype of a gentleman with his arms folded, the reverse set with a daguerreotype of a boy with spotted tied cravat, split-pearl border within band of translucent blue enamel on *guilloché* ground, bordered by opaque white enamel bands with gold foliate *paillons* and white enamel pellets, the suspension loop set with split-pearls oval, 3½ in. (89 mm.) high, including suspension loop

£,800-1,200

US\$1,200-1,800 €900-1,300

PROVENANCE:

Christie's, London, 16 November 2010, lot 122.

A GOLD-MOUNTED HARDSTONE BONBONNIERE

circular box, the independent cover and base of nephrite, the cover centred with silver foliate monogram mounted under domed glass, engine-turned reeded gold mounts 2½ in. (57 mm.) diam.

£,1,500-2,500

US\$2,300-3,800 €1,700-2,800

PROVENANCE:

Christie's, London, 17 November 2009, lot 174.



200

A GEORGE III GOLD-MOUNTED HARDSTONE SNUFF-BOX

PROBABLY LONDON, CIRCA 1760

cartouche-shaped box, the hinged cover and base set with panels of green moss-agate, with reeded gold mounts and slightly raised chased thumbpiece 2½ in. (60 mm.) wide

£,2,000-3,000

US\$3,100-4,500 €2,300-3,400

201

A GEORGE III GOLD AND HARDSTONE TOOTHPICK-CASE

PROBABLY LONDON, CIRCA 1760/1770

oblong box with rounded corners, the hinged cover and base mounted ∂ -jour with bloodstone panels, the gold mounts on the cover chased with c-scrolls on a frosted ground, polished gold sides, raised thumbpiece chased with scrolls

211/6 in. (69 mm.) wide

£,3,000-5,000

US\$4,600-7,500 €3,400-5,600

PROVENANCE:

Christie's, London, 10 June 2008, lot 147.



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A GEORGE II PINCHBECK NECESSAIRE

LONDON, CIRCA 1730

tapering pinchbeck case of shaped baluster form, chased all over with classical figures, c-scrolls and *rocaille* on a *sablé* ground, the interior fitted with gold-mounted scissors, a gold folding knife, two ivory leaves with gold rivet, steel tweezers, a gold ear-spoon and a gold bodkin 4% in. (113 mm.) high

£,1,200-1,800

US\$1,900-2,700 €1,400-2,000



70

A CONTINENTAL ROCOCO-STYLE GOLD-MOUNTED HARDSTONE NEEDLE-CASE

POSSIBLY DRESDEN

cylindrical jasper case in the form of a mermaid, the hinged lid carved into a female bust with long, partially upswept hair surmounted by a diamond-set tiara, the base carved in the form of a fishtail with all-over scales, the sides with fins, the front carved with paisley motifs centred with push-piece, scalloped gold mounts with chased wave pattern bordered with sablé gold, wavy flange

4% in. (111 mm.) long

€2,000-3,000

US\$3,100-4,500 €2,300-3,400

PROVENANCE:

Christie's, London, 2 June 2009, lot 156.

204

A LOUIS XVI TWO-COLOUR GOLD SEALING-WAX CASE BY LOUIS FRANÇOIS MAUCUY (FL. 1783-1793), MARKED,

BY LOUIS FRANÇOIS MAUCUY (FL. 1783-1793), MARKED PARIS, 1786/1787, WITH THE SECOND CHARGE AND DISCHARGE MARKS OF HENRY CLAVEL 1782-1789

slightly tapering étui-à-cire of oval section, both sides of cover and base with rectangular panels of engineturned horizontal reeding stamped with scattered pellets, divided by sablé gold bands stamped with foliage and ovolos, bright-cut gold rims, the cover topped by a slightly domed swirling foliate rosette on a matted ground, blank matrix 4½ in. (120 mm.) long

1 oz. (33 gr.) £800-1,200

US\$1,200-1,800 €900-1,300

PROVENANCE:

Christie's, London, 28 November 2006, lot 27.

205

A LOUIS XVI VARI-COLOUR GOLD SEALING-WAX CASE

BY PIERRE-FRANÇOIS-MATHIS DE BEAULIEU (FL. 1768-1791), MARKED, PARIS, 1780/1781, WITH THE FIRST CHARGE AND DISCHARGE MARKS OF HENRY CLAVEL 1780-1782, STRUCK WITH INVENTORY NUMBER 319, LATER STRUCK WITH TWO PARISIAN POST-1838 RESTRICTED WARRANTY MARKS FOR GOLD

slightly tapering étui of oval section, both sides of cover and base with rectangular panels of peaked guilloché, divided by sablé gold bands stamped with foliage, berries and flowerheads, the gold rims stamped with reeding intertwined with ribbon, the slightly domed cover engine-turned with a similar peaked-pattern, the matrix engraved with initials 'H [] M'

4¾ in. (118 mm.) long 1¾ oz. (49 gr.)

£,1,200-1,800

US\$1,900-2,700 €1,400-2,000

PROVENANCE:

Christie's, London, 22 May 2001, lot 92.



A LOUIS XV VARI-COLOUR GOLD SEALING-WAX CASE MARKED, PARIS, 1762/1763, WITH THE CHARGE AND DISCHARGE MARKS OF JEAN-JACOUES PREVOST 1762-1768

slightly tapering étui of oval section, both sides of cover and base with tapering rectangular panels of polished gold within chased wavy frames, vari-colour gold foliage borders on sablé ground, slightly domed cover similarly chased and with central floral spray, the matrix engraved with a French coat-of-arms

4½ in. (117 mm.) long 1½ oz. (48 gr.)

£,1,500-2,500

US\$2,300-3,800 €1,700-2,800

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A GEORGE II GOLD ETUI

PROBABLY LONDON, CIRCA 1730

slightly tapering and chased in relief with putti and baroque scrollwork, amatory trophies and swags of fruit, containing seven of eight fittings, including a pair of scissors, an ivory aide-memoire, a folding-knife with chased gold handle and an ear-pick-cum-spatula 3½ in. (90 mm.) high

£2,000-3,000

US\$3,100-4,500 €2,300-3,400

PROVENANCE:

Christie's, South Kensington, 28 September 2010, lot 12.



208

A LOUIS XVI TWO-COLOUR GOLD SEALING-WAX CASE BY NICHOLAS-AUGUSTIN DELIONS (FL. 1759-1785), MARKED, PARIS. 1776/1777. WITH THE CHARGE AND DISCHARGE

MARKS OF JEAN-BAPTISTE FOUACHE 1774-1780

slightly tapering étui of oval section, the sides chased and engraved with upper and lower bands of laurel wreaths, garlands and swags above vertical laurel and fluted bands, the upper borders with foliate chevrons, the lower border with ribbon-tied laurel, the top with a rosette, the base engraved with initials

4% in. (118 mm.) long 1½ oz. (49 gr.)

£1,000-1,500

US\$1,600-2,300 €1,200-1,700

PROVENANCE:

Christie's, London, 22 November 1995, lot 27.

209

A LOUIS XV VARI-COLOUR GOLD SEALING-WAX CASE WITH LATER FITTED WATCH

THE CASE BY CLAIR-FRANÇOIS ROUSSEAU (FL. 1767-AFTER 1790), MARKED, PARIS, 1771/1772, WITH THE CHARGE AND DISCHARGE MARKS OF JULIEN ALATERRE 1768-1774, WITH TWO FRENCH POST-1838 RESTRICTED WARRANTY MARKS FOR GOLD, THE LATER WATCH BY VAN CLEEF AND ARPELS

slightly tapering étui of oval section, both sides of cover and base with vertical fluting and shaped cartouches of musical trophies and peace on a sablé ground, blank matrix, the slightly domed cover with secret compartment later fitted with a watch 4½ in. (124 mm.) long

£,2,000-3,000

US\$3,100-4,500 €2,300-3,400

Clair-François Rousseau was goldsmith to King Louis XVI. He worked at the Gobelins Factory from April 1761 and in June 1767 became a master goldsmith in Paris sponsored by Jacques Lebrun (fl. 1763-1782). Rousseau is recorded as working in the rue Aumaire from 1781 to 1790.



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A VICTORIAN GOLD-MOUNTED AND PARCEL-ENAMELLED MOTHER-OF-PEARL VESTA CASE

SECOND HALF 19TH CENTURY

flattened rectangular box, the cover applied with opaque blue, translucent red, blue and opalescent white enamelled gold bouquet of flowers with translucent green enamelled leaves, the spandrels of the cover similarly enamelled with flowers and blue *rocaille*, the independent mother-of-pearl drawer with a gold knob, reeded gold mounts 2½ in. (64 mm.) wide

€,1,200-1,800

US\$1,900-2,700 €1,400-2,000

PROVENANCE:

Lady Sarah Spencer (1838-1919), 28 St James's Place. Brought to Althorp by Albert Edward John, 7th Earl Spencer (1892-1975) in 1923.

The Althorp Attic sale, Christie's, South Kensington, 7-8 July 2010, lot 87.

211

A CHARLES II SILVER-MOUNTED TORTOISESHELL SNUFF-BOX CIRCA 1680

oval tortoiseshell box, the interior of the cover set with a complicated mechanism held in place on the exterior by two revolving dials, one engraved with Venus, Goddess of Love, attended by Cupid, the other with Mars, God of War, holding a sword, flanking a central stud engraved with scrolling foliage surmounted by a sun in splendour with crescent moon below, the cornerstraps and mount finely engraved with urns and foliage and a mask, the sides with three silver studs and oval plaques at the ends, one engraved 'This Box was Made att Edenburgh in ye year: 1560' and the other 'Repair'd in London in ye year: 1728: for Sam: Wadeson'

3¾ in. (95 mm.) wide

£1,500-2,500

US\$2,300-3,800 €1,700-2,800

PROVENANCE:

According to a handwritten note inside the box 'The last Duchess of Bolton'. Thence by direct family descent.

Christie's, London, 12 June 2006, lot 2.



This type of 'puzzle' snuff-box gained popularity with the late Georgians and early Victorians and came in both pocket and table-size. Prescot, South Lancashire became the centre for their production and they were commonly made in brass. The present, earlier, example opens when the head of Mars and the finger of Venus point to the front of the box and the sun in splendour is aligned with the crescent moon. A Lancashire watch-shaped table snuff-box in brass with similar combination lock operated by a pair of pointers and a sun in splendour is illustrated, G. Bernard Hughes, English Snuff-Boxes, London, 1971, no. 16.

A handwritten note inside the present box reads 'This snuff box was / given me by my / Uncle Edw^o. who had / it from his Mother / to whom it was / given I believe by / the last Duchess of / Bolton. I wish / it to return to / my family in case / of my death as / a sort of Heirloom / I think it will / be kept preserved / in Henry's family / [.....] / Aug¹. 1861 / A IW: [....]'.

It is possible that the Samuel Wadeson for whom the box was repaired is the Samuel Wadeson, a gentleman of Barbadoes [sic], who is referred to in a manuscript in the Sackville family papers (Centre for Kentish Studies: Sackville Manuscripts [U269/01 - U269/293]. The manuscript records that Francis Whitworth (1674-1742), Clerk of H.M. Courts in Barbados, paid George Newport, a London merchant £350 to continue in the post of clerk for seven years with Samuel Wadeson as his deputy. The document is dated 1731.

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A FRENCH ROYALIST COMMEMORATIVE GOLD-MOUNTED SNUFF-BOX CIRCA 1814

rectangular dark tortoiseshell box, opening on the short side, the cover applied with three white enamelled gold fleur-de-lys, surmounted by a matted gold scroll with blue enamelled inscription 'Messe pour Le Roi 3 Juin 1814', below chased and engraved gold branches of a palm tree and an olive tree tied by a ribbon, polished gold mount with plain thumbpiece, in silk and plush lined original red morocco case

3¼ in. (84 mm.) wide £,2,000-3,000

US\$3,100-4,500

€2,300-3,400

PROVENANCE:

By repute presented to Viscount Castlereagh (1769–1822) by King Louis XVIII of France and then by descent. Christie's, Geneva, 19 November 1997, lot 203. Christie's, Geneva, 19 May 1998, lot 235.

Robert Stewart Castlereagh, British Foreign Secretary from 1812 to 1822, was one of the most talented diplomats of his time, and his skills facilitated the return of the exiled Bourbons to the French throne after Napoleon's first abdication on 12 April 1814. He left Paris for England on 2 June 1814, and n 4 June 1814 Louis XVIII was officially instated as King of France. The present box, commemorating Louis XVIII's private mass on 3 June, may have been offered shortly afterwards.

~213

A SWISS TORTOISESHELL SINGING BIRD BOX

THE MOVEMENT BY CHARLES BRUGUIER, GENEVA, CIRCA 1860

rectangular tortoiseshell box, the cover centred with a hinged oval enamelled cover, a slide on the front side opening the flap and releasing the mechanism of the colourfully plumed singing bird rotating on its axis, flapping its wings, turning its head and opening its beak to whistle a tune; a key inside hinged compartment on reverse 3¾ in. (95 mm.) wide

€,600-800

US\$910-1,200 €680-900

PROVENANCE:

Christie's, Geneva, 15 November 1988, lot 172.



A CONTINENTAL ENAMELLED GOLD-MOUNTED SNUFF-BOX
PROBABLY SWISS OR GERMAN, FOR EXPORT TO THE TURKISH MARKET,
CIRCA 1850

oval box, the hinged cover set with red hardstone with pierced gold cagework, centred by an oval reserve stamped with a coronet, translucent red enamel sides with gold motifs at intervals within sky-blue taille d'épargne Greek-key borders 3% in. (85 mm.) wide

€,3,000-5,000

US\$4,600-7,500 €3,400-5,600

Ψ215

A FRENCH JEWELLED AND ENAMELLED GOLD SNUFF-BOX FOR EXPORT TO THE INDIAN MARKET

BY LOUIS FRANÇOIS TRONQUOY (FL. 1827-1871), MARKED, PARIS, 1840-1870, WITH THE FRENCH EXPORT MARK FOR GOLD AND SILVER 1840-1878

rectangular box with rounded corners, enamelled all over in turquoise blue, the hinged cover applied with an Indian elephant cast in gold and studded with a sapphire and diamonds, standing in a gold meadow set with emeralds and flowers in sapphires, garnets and diamonds, flanked by two gold trees studded with diamonds and ruby and emerald cabochons, within gold band border, the sides with gold tongue and leaf borders, the sides and base with taille d'épargne bright-cut gold interlacing strapwork

3 1 in. (97 mm.) wide

€,15,000-20,000

US\$23,000-30,000 €17,000-22,000

PROVENANCE:

Christie's, London, 21 November 2000, lot 271.





Ψ216

TWO INDIAN ENAMELLED GOLD SNUFF-BOXES

POSSIBLY JAIPUR, LATE 19TH CENTURY

oval box, the hinged cover, base and sides enamelled all over in opaque white enamel, with translucent red and green enamel flowers and foliage *en basse-taille*, the cover centred by a jewelled flower with cabochon ruby stamen and diamond petals, the base similarly enamelled with a pair of elephants embracing with their trunks; together with another octagonal box, the hinged cover enamelled with a Brahman cow resting within lotus flowers, the sides and base similarly decorated with birds and foliage
2¾ in. (70 mm.) and 1¼ in. (43 mm.) wide (2)

£3,000-5,000

US\$4,600-7,500 €3,400-5,600

PROVENANCE:

The former, Sotheby's, Paris, 29 April 2009, lot 1.





217

A VICTORIAN GOLD SNUFF-BOX

BY COLEN HEWER CHESHIRE, MARKED WITH THE ENGLISH POST-1824 STANDARD MARK FOR 18 CARAT GOLD, THE BIRMINGHAM ASSAY MARK FOR 1849-1899, THE BIRMINGHAM DATE LETTER FOR 1865/1866 AND THE ENGLISH DUTY MARK FOR GOLD 1838-1890

rectangular box with rounded corners, the hinged cover, sides and base boldly chased with foliage, the cover centred with an engraved crest and motto 'Feros Ferid', with beaded borders, the flange engraved 'James S. Chisholm 1866'
2½ in. (69 mm.) wide

3¼ oz. (103 gr.)

£,1,200-1,800

US\$1,900-2,700 €1,400-2,000

PROVENANCE:

James Sutherland Chisholm (1806–1885), 27th Chieftan of Clan Chisholm

Bonhams, London, 5 July 2006, lot 6.

James Sutherland Chisholm (1806-1885) was born in Canada and was where he married his wife Annie, daughter of Angus Macdonnell, in 1861. He succeeded his kinsman Duncan MacDonell Chisholm (d. 1858) as Clan Chief and returned to Scotland living at Erchless Castle, Invernesshire. His obituary in *The Times* of the 2 June 1885 records that 'The Chisholm' as he was locally known, made 'great improvements on the estate, especially in the way of planting.' His son succeeded to the estate. The castle eventually passed to Edmond Rodolphe Chisholm-Batten who sold it and the estate in 1937.



AN INDIAN GOLD SNUFF-BOX

POSSIBLY JAIPUR, CIRCA 1850

rectangular box, the hinged cover boldly chased with two elephants before a temple, the sides and base similarly chased with Indian goddesses and swirling foliage 2% in. (68 mm.) wide

2% in. (68 mm.) wide 53/4 oz. (181 gr.)

€,5,000-6,000

US\$7,600-9,000 €5,700-6,700





219 AN INDIAN GOLD SNUFF-BOX PROBABLY WESTERN INDIA, 19TH CENTURY

rectangular box, the hinged cover, sides and base with chased *repoussé* stylized flowers and scrolling foliage set against a stippled ground, the cover centred with a lion eating an antelope, flanked by hounds and a hunter in a turban wielding a pistol, the base identically engraved, the side border of the cover chased with diagonal lines, raised incorporated thumbpiece

2% in. (55 mm.) wide 2 oz. (65 gr.)

€1,200-1,800

US\$1,900-2,700 €1,400-2,000

220

A SPANISH COLONIAL GOLD SNUFF-BOX

POSSIBLY MEXICO, CIRCA 1720/1730

flattened rectangular box with convex cover and base, the hinged cover boldly chased with a crowned figure in a chariot with attendants, being drawn by lions towards a castle, within an oval cartouche, the four corners similarly chased with large birds, reeded sides and polished gold base, scroll thumbpiece 2¾ in. (72 mm.) wide 4½ oz. (140 gr.)

£,5,000-7,000

US\$7,600-11,000 €5,700-7,900



A PORTUGUESE SILVER-GILT DOUBLE-HINGED SNUFF-BOX

BY JOSE DE ALMEIDA BRANDAO AGUIAR PENETRA (FL 1861-1867), MARKED, OPORTO

rectangular box, the hinged cover boldly chased with foliage and wild birds, the sides similarly chased with geometric pattern, the cover centred with a rectangular reserve engraved with initials MJS

31/4 in. (82 mm.) wide 63/4 oz. (210 gr.)

€,800-1,200

US\$1,200-1,800 €900-1,300

For another box by this goldsmith see lot 222.



221



A PORTUGUESE GOLD SNUFF-BOX

BY JOSE DE ALMEIDA BRANDAO AGUIAR PENETRA (FL. 1861-1867), OPORTO

rectangular box, the hinged cover, sides and base boldly chased with flowers and foliage, the cover centred with an oval reserve engraved with initials 2% in. (65 mm.) wide 3 oz. (97 gr.)

£,1,500-2,500

US\$2,300-3,800 €1,700-2,800

For another box by this goldsmith see lot 221.

A CONTINENTAL GOLD SNUFF-BOX

MARKED WITH F. J. LOPES RETAILERS STAMP, MADRID, FIRST HALF 19TH CENTURY

rectangular box, the hinged cover, sides and base boldly chased with putti and animals surrounding a central cartouche, engraved with initials underneath the slightly raised scroll thumbpiece

3% in. (78 mm.) wide 3 oz. (100 gr.)

£,2,000-3,000

US\$3,100-4,500 €2,300-3,400



A VICTORIAN GOLD SNUFF-BOX

BY CHARLES RAWLINGS AND WILLIAM SUMMERS (FL. 1826-1850), MARKED, WITH THE ENGLISH POST-1798 STANDARD MARK FOR 18 CARAT GOLD, THE ENGLISH STANDARD MARK FOR GOLD 1798-1974, THE LONDON ASSAY MARK FOR 1826-1896, THE LONDON DATE LETTER 1850/1851 AND THE ENGLISH DUTY MARK FOR GOLD 1840-1890

rectangular box, the hinged cover chased with scrolls and foliage and engraved with a crest, the sides similarly chased, the base with an engraving of a castle beside a lake, the interior engraved with a presentation inscription 2 1% in. (74 mm.)

2 716 111. (74 111111

3 oz. (102 gr.)

The crest is that of Hutchinson.

The inscription reads 'To James Hutchinson. / Bequeathed by / Samuel Amory. / as a mark of / his sincere regard and attachment / (17th. Nov^{*}. 1857.)'

€,2,500-3,500

US\$3,800-5,300 €2,900-3,900



225

A SPANISH OR SPANISH COLONIAL GOLD SNUFF-BOX CIRCA 1720

cartouche-shaped box, the hinged cover and base engraved with hunting scenes, the cover impressed with a scallop shell, with reeded polished gold sides

2% in. (75 mm.) wide 3¾ oz. (116 gr.)

£2,000-3,000

US\$3,100-4,500 €2,300-3,400



PROVENANCE:

Bequeathed by Samuel Amory (1784–1857), of The Priory, Homerton, and Portland Place, London, to James Hutchinson on the former's death on 17 November 1857.

Samuel Amory was a leading London solicitor. He was the son of Samuel Amory (d.1799), a banker. He married Anne (d.1833), second daughter of John Heathcote of Tiverton, in 1826. He started his career in 1810 and went into partnership with John Coles until 1839. He then worked with Isaac Sewell and Samuel Moores for eleven years, later becoming a founding partner of the firm Travers Smith, which survives to this day.

His will, written on 4 February 1852 and proved on 8 December 1857 refers to a gold box presented to him by his '...valued friend James Hutchinson' which he bequeaths to his son-in-law John Ingram-Travers. Later in the document he writes 'I bequeath to my friend the said James Hutchinson a suitable gold snuffbox to be purchased by my executors and I request them to have inscribed with a few lines to testify my great value and my regard for him and in particular my appreciation of his most brotherly regard to the widow and children of my later brother.' It is probable that James Hutchinson was a fellow campaigner for Administrative Reform. Both their names are included in a list of supporters who met at the London Tavern on the 5 May 1855.

226

A DUTCH GOLD SNUFF-BOX

CIRCA 1730

rectangular box with canted corners, the hinged cover chased with reclining Diana the Huntress and a child with a hound in a landscape, within foliate *Régence* cartouche on a frosted ground, the lower corners chased with a seated fox and a stork with an eel in its bill, polished gold sides and base

21% in. (71 mm.) wide 3 oz. (99 gr.)

£2,000-3,000

US\$3,100-4,500 €2,300-3,400

PROVENANCE:

Christie's, Geneva, 14 May 1996, lot 282.







BEARING ENGLISH MARKS, THE CAGEWORK AND PANELS
19TH CENTURY

rectangular box, the hinged cover, base and four side panels inset with gold relief sablé plaques, boldly chased with hunting dogs, birds and foliage beside a waterfront, with chased gold cagework 3¼ in. (83 mm.) wide 7 oz. (221 gr.)

£10,000-15,000

US\$16,000-23,000 €12,000-17,000

230

AN ENGLISH PARCEL-ENAMELLED GOLD LOCKET-FRAME FOR A MINIATURE

PROBABLY LONDON, CIRCA 1831-1842

flattened rectangular case of polished gold, the hinged cover and base applied with bands of chased foliage with black enamel floral highlights, the reverse engraved with memorial inscription, the interior with cover glass and brown silk plush, with a suspension ring 1½ in. (80 mm.) high

The inscription reads, 'To the Memory of / My Beloved Child Charles Moore Stewart / Born 5th March 1799 / Died 15th Feb^y. 1831. / God's will be Done / But memory still with more than Eygpt's art / Embalming every grief that wounds the heart / sits at the fountain that she has raised to woe / and feeds the source whence tears must ever flow.'

£,600-800

US\$910-1,200 €680-900

PROVENANCE:

In memory of the Rev. Charles Moore Stewart (1799–1831), Prebendary of Killymard, son of Alexander Stewart (1746–1831) of Kilrea, Co. Kerry and Ards and his wife Mary (1772–1842), daughter of Charles Moore.



231

A VICTORIAN GOLD SNUFF-BOX

BY CHARLES RAWLINGS AND WILLIAM SUMMERS (FL. 1826-1860), MARKED, WITH THE LONDON ASSAY OFFICE MARK FOR 1826-1896 AND THE LONDON DATE LETTER 1861/1862

rectangular box, engine-turned all over within polished gold frames, the hinged cover with applied slightly raised foliate thumbpiece 2½ in. (70 mm.) wide 2½ oz. (85 gr.)

£,1,500-2,500

US\$2,300-3,800 €1,700-2,800

For another box by these goldsmiths see lot 224.

232

A SWISS ENAMELLED GOLD SNUFF-BOX

PROBABLY GENEVA, CIRCA 1840

flattened rectangular box, the hinged cover and base chased with scrolls and enamelled *en plein* with small flowers including lilac and roses, the convex sides similarly chased, incorporated slightly raised thumbpiece 3 in. (78 mm.) wide

£,2,500-3,500

US\$3,800-5,300 €2,900-3,900

23:

A REGENCY SILVER-GILT SNUFF-BOX

BY THOMAS PHIPPS, JAMES PHIPPS II AND EDWARD ROBINSON (FL 1800-C. 1823), MARKED, WITH THE ENGLISH POST-1756 STANDARD MARK FOR STERLING SILVER, THE LONDON POST-1739 ASSAY MARK FOR STERLING SILVER, THE LONDON DATE LETTER FOR 1814/1815 AND THE ENGLISH DUTY MARK FOR SILVER 1805-1815

cartouche-shaped box, engine-turned all over with a swirling reptilian skin pattern within reeded borders, the hinged cover centred with a circular polished cartouche engraved with initials C B with a wheatsheaf between, the date 1825 below, the interior cover further engraved with gothic initials W B

3 in. (78 mm.) wide 3½ oz. (107 gr.)

£,2,000-3,000

US\$3,100-4,500 €2,300-3,400









~234

TWO GEORGE II GOLD-MOUNTED CHILD'S CORAL TEETHING STICKS

LONDON, CIRCA 1730

plain gold mount, the top applied with a suspension ring, with coral teething stick attached; *together with* another, chased gold mount with foliage and scrollwork bands, the top applied with a suspension ring, with coral teething stick attached 4½ in. (110 mm.) and 5 in. (125 mm.) long, respectively

(2)

£1,500−2,500

US\$2,300-3,800 €1,700-2,800



~235

A FRENCH GOLD AND MOTHER-OF-PEARL RATTLE AND WHISTLE

INDISTINCT FRENCH MAKER'S MARK, CIRCA 1820 with four bells dependent in one tier and mother-of-pearl teething stick, with attached gold chain

5 in. (125 mm.) long

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

PROVENANCE:

Christie's, London, 16 November 2010, lot 379.





A VARI-COLOUR GOLD TELESCOPE

APPARENTLY UNMARKED, PROBABLY ENGLISH, CIRCA 1820

circular, the outer side heavily chased and engraved in two-colour gold with scrolling foliage, the upper and lower mounts with acanthus leaf borders, extending in six tiers with reeded rims, in original fitted red leather case 1% in. (48 mm.) diam.

£3,000-5,000

US\$4,600-7,500 €3,400-5,600

(2)

PROVENANCE:

Christie's, London, 11 March 1994, lot 93.

~237

A CONTINENTAL ENAMELLED GOLD MAGNIFYING-GLASS EARLY 19TH CENTURY

gold-mounted magnifying glass, housed within a hinged gold case of bellows form, with opaque white enamel pellet and translucent blue guillothé enamel border, in original fitted shagreen case 3% in. (93 mm.) long (2)



US\$2,300-3,800



A GEORGE IV COMMEMORATIVE PARCEL-ENAMELLED GOLD-LINED TORTOISESHELL SNUFF-BOX

LONDON, CIRCA 1820, PROBABLY RETAILED BY RUNDELL, BRIDGE AND RUNDELL, THE PLAQUE AFTER THOMAS WYON JUNIOR (1792-1817)

rectangular black tortoiseshell box with concave sides, the hinged cover set with a glazed gilt medallion cast and chased with a profile portrait of King George IV (1762-1830) in the guise of a Roman Emperor, surrounded by a blue enamelled garter band inscribed with the Garter motto in Gothic letters and surmounted by the vari-colour enamelled Royal crown, the four corners cast with four-colour gold foliage including roses and thistles, within a gold mount cast with a laurel and berry border, gold lined, the thumbpiece incorporated in the dye-stamped gold mount and stamped with a foliate scrolling cartouche containing shellwork 3½ in. (83 mm.) wide

€,7,000-10,000

US\$11,000-15,000 €7,900-11,000

PROVENANCE:

Christie's, London, 22 May 2001, lot 243.

Presentation snuff-boxes of related design to the present lot were George IV's preferred gift, which he bestowed upon diplomats, courtiers and Royal favourites. The opulence of the enamelling and chased vari-coloured gold design varied as an indication of the recipient's status and importance to the king. A number of differently decorated versions of boxes similar to the present lot exist in the Royal Collection, at the Victoria and Albert Museum and in prestigious private collections. A circular presentation box in the Royal Collection was commissioned by George IV from Rundell, Bridge & Rundell and presented to Henry, 1st Marguess Conyngham in 1820 (Royal Treasures: A Golden Jubilee Celebration, ed. by J. Roberts, London, 2002, illustrated in colour p. 331, no. 297, inv. no. RCIN 3835). The omission of the badges of the Orders of the Garter, Thistle, Bath and the Guelphic Order and St Patrick in the decorative scheme of the present snuff-box suggests that its recipient was of lesser status than that of the Royal Collection snuff-box. However, the inclusion of the royal crown and enamelled border give the box a relative degree of lavishness, which suggests that it was a noble presentation. Rundell's accounts include a number of presentation boxes including a tortoiseshell box 'with Cameo of The King on Cover, richly mounted & lined with Gold, chased Ornaments, & enameled, & chased Orders round' which was supplied to the King in 1821 for 81 18s (Royal Treasures, loc. cit.).

The medallion depicting George IV as a Roman Emperor, seen on both the Royal Collection box and the present lot has been identified as after Thomas Wyon Junior on the basis of an identical medallion signed by the artist on a similar rectangular presentation snuff-box - also in the Royal Collection - and on a presentation box given to Simón Bolívar in 1821. This box descended in the Bolívar family with other memorabilia until sold privately on their behalf by Christie's, New York, to the representatives of the Venezuelan nation in 1988 and is now in a private collection (see C. Truman, 'Rundell's and Their Gold Box Suppliers', in Royal Goldsmiths: The Art of Rundell & Bridge 1797-1843, Cambridge, 2005, illustrated in colour p. 156, no. 65 and p. 43, fig. 36). Wyon's medallion was based on a bust of George IV, executed by his most famous sculptor, Sir Francis Chantrey, after whom medals were also cut by Alfred Joseph Stothard (C. Truman, op. cit., p. 44). The likelihood that the box was made by or closely after examples by Alexander James Strachan is supported by examples in the collection of The Duke of Devonshire and by the presentation box for Simón Bolívar, both of which are marked by the goldsmith (C. Truman, op. cit., illustrated in colour p. 157, no. 67 and p. 43, fig. 36). The box cannot be firmly attributed however, due to the fact that Rundell, Bridge and Rundell do not appear to have an agreement of exclusivity. Furthermore, though Alexander James Strachan supplied them with the majority of their finest snuff-boxes, comparable works by John Northam are also known (C. Truman, op. cit., p. 45).



239

A CONTINENTAL GOLD SNUFF-BOX

MAKER'S MARK C A, CIRCA 1900, STRUCK ON FLANGE K 18 cartouche-shaped box, the hinged cover and base with horizontal reeding, polished gold sides, curved thumbpiece

3 in. (77 mm.) wide 2¾ oz. (87 gr.)

£1,500-2,500

US\$2,300-3,800 €1,700-2,800





240

A GOLD SNUFF-BOX

MAKER'S MARK F. S., CIRCA 1760/1770

square hinged box of polished gold, with reeded borders and slightly raised scroll thumbpiece 2% in. (65 mm.) wide 4¼ oz. (133 gr.)

£3,000-5,000

US\$4,600-7,500 €3,400-5,600

241

A SWISS GOLD SNUFF-BOX

PROBABLY GENEVA, CIRCA 1800, WITH INDISTINCT MARKS INCLUDING AN 18 CARAT GOLD MARK

rectangular box with rounded corners and hinged cover, all over cast or engine-turned with horizontal reeding 3½ in. (88 mm.) wide 3¾ oz. (118 gr.)

£1,000-1,500

US\$1,600-2,300 €1,200-1,700

PROVENANCE:

Christie's, London, 3 June 2003, lot 213.





MAKER'S MARK W M, WITH THE ENGLISH POST-1836 STANDARD MARKS FOR 18 CARAT GOLD, THE LONDON ASSAY MARK FOR GOLD 1896-1915 AND THE LONDON DATE LETTER FOR 1901/1902

rectangular box with canted corners, the hinged cover set with a diamond-set monogram of King Edward VII below a red enamel royal crown amidst applied trailing foliage, the sides with applied ribbon-tied foliate swags, the base chased with foliate scrolls and floral garlands 3% in. (86 mm.) wide

€7,000-10,000

US\$11,000-15,000 €7,900-11,000

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(details of lot 229)



GLOSSARY

OBJECTS

Bodkin case

A container designed to hold bodkins, long, thick needles with a large, elongated eye, generally used for threading ribbon or tape through lace. Smaller designs were used to hold needles.

Boîte-à-fard, Boîte-a-mouches or Patch-box

A box with one or more compartments to house beauty spots worn on the face, and another for the brush used to apply the patch. The interior cover is usually set with a mirror.

Bonbonnière

A box for confectionary such as dried fruits, nuts, seeds, sometimes coated with sugar. Stylistically, the main distinction between a snuff-box and a bonbonnière is that the latter is typically circular and with a detachable cover.

Carnet-de-bal

A container designed to hold an ivory tablet and pencil. Carried by ladies at dances, the name of her dance partners would be inscribed on the ivory tablet. They are often decorated with portrait miniatures and the initials of the owner and the word 'Souvenit'.

Cheroot case

Typically of upright form with a hinged cover, designed to hold cheroots, a type of cigar clipped at both ends.

Étui

A general term used to describe a container which was designed to hold a specific object or objects.

Foh-soal

A small seal often worn on a chain or ribbon and kept in the fob, a small pocket in the waistband of a gentleman's breaches. A fob-seal is usually gold or gilt-metal mounted and set with a glass or hardstone matrix carved with a coat-of-arms or initials to impress wax used to seal a letter.

Freedom Box

A box presented with the Freedom of a town, corporation or institution to an individual in recognition of their position or achievements. The document recording the award was often folded and contained within the box.

Nécessaire

A container designed to hold implements relating to sewing or grooming, such as small scissors, needles, flick knives, ear spoons, tweezers, and toothpicks.

Sealing-wax case

Typically a gold cylindrical object with a detachable cover to house sealing wax. The matrices of the cases are often engraved with a coat-of-arms for the owner to impress his or her arms into the wax used to seal a letter.

Vinaigrette

A small box with hinged lid opening to reveal a pierced grill under which would be a sponge soaked in an oily, sweet-smelling substance. Used by men and women usually when travelling to carry around a pleasant aroma.

TECHNIQUES

A-jou

A term used to describe the application of precious stones or coloured glass where daylight can penetrate through the stone from behind, or panels of a box which are mounted in way that the reverse is visible from behind

Chasino

The technique of re-shaping a gold or silver surface by hammering from above.

Composition Tortoisesehell

Torioiseshell which has been ground down and reconstituted and then bound together, as opposed to having been carved directly from the shell. Composition boxes therefore do not have the typical markings seen in tortoiseshell, with lighter and darker patches.

En basse-taille

A term used to describe the technique of firing translucent enamel onto a shallow carved surface.

En cage

A term used to describe the way in which a gold box, whose sides are made of independent panels, such as hardstone plaques, portrait miniatures or wood, are held in place by a frame of precious metal.

En plain

A term used to describe the technique of applying enamel directly onto the surface of a box, rather than on panels which are then mounted into

Engine-turning or guilloché

The technique of engraving a pattern into a flat surface with the use of a lathe.

Repouss

Similar to chasing, the technique of hammering the gold surface from the underside.

Paillons

Shaped pieces of thin gold placed between layers of translucent enamel. Typical designs include circles and stars and they became fashionable towards the end of the 18th century in Paris, Geneva and Hanau.

Piqué-point

Pinpoints of gold embedded within a soft material, such as ivory and tortoiseshell.

Piqué-pos

Strips of gold embedded within a soft material, such as ivory and tortoiseshell.

Incus

Used to describe a mark on metal in which the letters, instead of appearing raised in a sunken reserve, are stamped into the surface.

Sablé, Matted, and Frosted

Used to describe a surface which is unpolished and granulated in appearance, created by hammering the gold with tiny chisel hammers which had a pattern of grains on the striking end.

Vari-colour gold

A term used to describe gold of different tints, typically rose, green and white. This is achieved by mixing various other metals with the gold.



IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its lot number.

On occasion, Christie's has a direct financial interest in lots consigned for sale, which may include guaranteeing a minimum price or making an advance to the consignor that is secured solely by consigned property. Such property is identified in the catalogue with the symbol * next to the lot number. This symbol will be used both in cases where Christie's holds the financial interest on its own, and in cases where Christie's has financed all or part of such interest through third parties. When a third party agrees to finance all or part of Christie's interest in a lot, it takes on all or part of the risk of the lot not being sold, and will be remunerated in exchange for accepting this risk. The third party may also bid for the lot. Where it does so, and is the successful bidder, the remuneration may be netted against the final purchase price. If the lot is not sold, the third party may incur a loss. Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest at the front of the catalogue

In this catalogue, if property has a •• next to the lot number, Christies guarantee of a minimum price has been fully financed through third parties

ALL DIMENSIONS ARE APPROXIMATE

CONDITION

Christie's catalogues include references to condition only in descriptions of multiple works (such as prints, books and wine). For all other property, only alterations or replacement components are listed. Please contact the Specialist Department for a condition report on a particular lot. The nature of the lots sold in our auctions is such that they will rarely be in perfect condition, and are likely, due to their nature and age, to show signs of wear and tear, damage, other imperfections, restoration or repair. Any reference to condition in a catalogue entry will not amount to a full description of condition. Condition reports are usually available on request, and will supplement the catalogue description. In describing lots, our staff assess the condition in a manner appropriate to the estimated value of the item and the nature of the auction in which it is included. Any statement as to the physical nature or condition of a lot, in a catalogue, condition report or otherwise, is given honestly and with appropriate care. However, Christie's staff are not professional restorers or trained conservators and accordingly any such statement will not be exhaustive. We therefore recommend that you always view property personally, and, particularly in the case of any items of significant value, that you instruct your own restorer or other professional adviser to report to you in advance of bidding.

PROPERTY INCORPORATING MATERIALS FROM ENDANGERED AND OTHER PROTECTED SPECIES

Property made of or incorporating (irrespective of percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. Such material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whale bone and certain species of coral, together with Brazilian rosewood. Prospective purchasers are advised that several countries prohibit altogether the importation of property containing such materials, and that other countries require a permit (e.g., a CITES permit) from the relevant regulatory agencies in the countries of exportation as well as importation. Accordingly, clients should familiarise themselves with the relevant customs laws and regulations prior to bidding on any property with wildlife material if they intend to import the property into another country. For example, the U.S. generally prohibits the importation of articles containing species that it has designated as endangered or threatened if those articles are less than 100 years old. Please note that it is the client's responsibility to determine and satisfy the requirements of any applicable laws or regulations applying to the export or import of property containing endangered and other protected wildlife material. The inability of a client to export or import property containing endangered and other protected wildlife material is not a basis for cancellation or rescission of the sale. Please note also that lots containing potentially regulated wildlife material are marked as a convenience to our clients, but Christie's does not accept liability for errors or for failing to mark lots containing protected or regulated species.

Y Items which contain rubies or jadeite originating in Burma (Myanmar) may not be imported into the U.S.

EXPLANATION OF CATALOGUING PRACTICE

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

PORTRAIT MINIATURES AND GOLD BOXES

Unless otherwise stated, miniatures are on ivory. Please see paragraph entitled PROPERTY INCORPORATING MATERIALS FROM ENDANGERED SPECIES.

The following expressions with the following meanings are used for cataloguing Lots:

"Mark of ..., 1725"

In our opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing between 19th May of the year specified and 18th May of the following year until 1660 and thereafter between 29th May of the year specified and 28th May of the following year until 1975 and thereafter between 2nd January of the year specified and 1st January of the following year. All other countries have varying dating systems.

"1725, mark ... "

In our opinion dated as in the first example and struck with an unidentified sponsor's mark as described.

"1725 ..."

In our opinion dated as in the first example struck with an illegible sponsor's mark or no sponsor's mark at all.

"Bearing ... marks for 1725"

In our opinion having either spurious or transposed marks.

"(... oz.)"

In our opinion weighing not less than the specified number of ounces Troy.

"(gross ... oz.)"

In our opinion weighing not less than the specified number of ounces Troy including any non-silver additions (e.g. wooden handles).

Descriptions of the metals conform with the Hallmarking Act 1973.

"Attributed to . . . '

in our opinion probably a work by the artist in whole or in part.

"Studio of . . ."

"Workshop of . . ."

in our opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

"Circle of . . ."

in our opinion a work of the period of the artist and showing his influence.

"Follower of . . . "

in our opinion a work executed in the artist's style but not necessarily by a pupil.

Manner of . . .'

in our opinion a work executed in the artist's style but of a later date.

"After . . . "

in our opinion a copy (of any date) of a work of the artist.

"Signed . . . "

"Dated . . . "

"Inscribed . . ."

in our opinion the work has been signed/dated/inscribed by the artist. The addition of a question mark indicates an element of doubt.

"With signature . . ."

"With date . . ."

"With inscription . . ."

in our opinion the signature/date/inscription/ stamp is by a hand other than that of the artist

BUYING AT CHRISTIE'S

CONDITIONS OF SALE

Christie's Conditions of Sale and Limited Warranty are set out later in this catalogue. Bidders are strongly encouraged to read these as they set out the terms on which property is bought at auction.

ESTIMATES

Estimates are based upon prices recently paid at auction for comparable property, condition, rarity, quality and provenance. Estimates are subject to revision. Buyers should not rely upon estimates as a representation or prediction of actual selling prices. Estimates do not include the buyer's premium or VAT. Where "Estimate on Request" appears, please contact the Specialist Department for further information.

RESERVES

The reserve is the confidential minimum price the consignor will accept and will not exceed the low pre-sale estimate. Lots that are not subject to a reserve are identified by the symbol • next to the lot number.

BUYER'S PREMIUM

Christie's charges a premium to the buyer on the final bid price of each lot sold at the following rates: 25% of the final bid price of each lot up to and including £25,000, 20% of the excess of the hammer price above [2,52,000 and up to and including [5,00,000 and up to and including [5,00,000 and 12% of the excess of the hammer price above [4,500,000. Exceptions: Wine: 1,3% of the final bid price of each lot. VAT is payable on the premium at the applicable rat.

PRE-AUCTION VIEWING

Pre-auction viewings are open to the public free of charge. Christie's specialists are available to give advice and condition reports at viewings or by appointment

BIDDER REGISTRATION

Prospective buyers who have not previously bid or consigned with Christie's should bring:

- . Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement.
 Corporate clients: a certificate of incorporation.
- For other business structures such as trusts, offshore companies or partnerships, please contact Christie's Credit Department at + 44 (o)20 7839 2825 for advice on the information you should supply.

 • A financial reference in the form of a recent bank statement
- A financial reference in the form of a recent bank statement or a reference from your bank in line with your expected purchase level. Christie's can supply a form of wording for the bank reference if necessary.
 Persons registering to bid on behalf of someone who has not previously bid or consigned with Christie's should bring identification documents not only for themselves but also for

identification documents not only for themselves but also for the party on whose behalf they are bidding, together with a signed letter of authorisation from that party. To allow sufficient time to process the information, new clients are encouraged to register at least 48 hours in advance of a sale. Prospective buyers should register for a numbered bidding paddle at least 30 minutes before the auction. Clients who have not made a purchase from any Christie's office within the last one year, and those wishing to spend more than on previous one year, and those wishing to spen indice than on previous occasions, will be asked to supply a new bank reference. For assistance with references, please contact Christie's Credit Department at +44 (0)00 739 2080 (London, King Street) or at +44 (0)20 7752 3137 (London, South Kensington). We may at our option ask you for a financial reference or a deposit as a condition of allowing you to bid.

REGISTERING TO BID ON SOMEONE ELSE'S BEHALF Persons bidding on behalf of an existing client should bring a signed letter from the client authorising the bidder to act on the client's behalf. Please note that Christie's does not accept payments from third parties. Christie's can only accept payment from the client, and not from the person bidding on their behalf.

RIDDING

The auctioneer accepts bids from those present in the sale room, from telephone bidders, or by absentee written bids left with Christie's in advance of the auction. The auctioneer may also execute bids on behalf of the seller up to the amount of the reserve. The auctioneer will not specifically identify bids placed on behalf of the seller. Under no circumstances will the auctioneer place any bid on behalf of the seller at or above the reserve. Bid steps are shown on the Absentee Bid Form at the back of this catalogue.

ABSENTEE BIDS

Absentee bids are written instructions from prospective buyers directing Christie's to bid on their behalf up to a maximum amount specified for each lot. Christie's staff will attempt to amount specified for each lot. Christie's staff will attempt to execute an absentee bid at the lowest possible price, taking into account the reserve price. Absentee bids submitted on "no reserve" loss will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. The auctioneer may execute absentee bids directly from the rostrum, clearly identifying these as "absentee bids", "book bids", "order bids" or "commission bids". Absentee Bids Forms are available in this catalogue, at any Christie's location, or online at christies.

TELEPHONE BIDS

Telephone bids cannot be accepted for lots estimated below £2,000. Arrangements must be confirmed with the Bid Department at least 24 hours prior to the auction at +44 (0)20 Department at test 24 nours prior to the auction at +44 (0)20 7389 2638 (London, King Street) or +44 (0)20 7752 3225 (London, South Kensington). Arrangements to bid in languages other than English must be made well in advance of the sale date. Telephone bids may be recorded. By bidding on the telephone, prospective purchasers consent to the recording of

SUCCESSFUL BIDS

While Invoices are sent out by mail after the auction we do not accept responsibility for notifying you of the result of your bid. Buyers are requested to contact us by telephone or in person as soon as possible after the sale to obtain details of the outcome of their bids to avoid incurring unnecessary storage charges. Successful bidders will pay the price of the final bid plus premium plus any applicable VAT.

PAYMENT

Buyers are expected to make payment for purchases immediately after the auction. To avoid delivery delays, prospective buyers are encouraged to supply bank or other suitable references before the auction. Please note that Christie's will not accept payments for purchased Lots from any party other than the registered buyer. Lots purchased in London may be paid for in the followi

ways: wire transfer, credit card: Visa and MasterCard only (up ways: write transfer, credit card: Visa and Mastert. Aru only tup to $\mathcal{L}_2S_2OO(0)$, and cash (up to $\mathcal{L}_3S_2OO(0)$) bether to criticions), bankers draft (subject to conditions) or cheque (mast be drawn in GBP on a UK bank; clearance will take 5 to 10 business days). Wire Transfers: Lloyds TSB Bank Plc City Office PO Box 217 72 Lombard Street, London EC3P 3BT A/C: 00172710 Sort Code: 30-00-02 fo

international transfers, SWIFT LOYDGB2LCTY. For banks asking for an IBAN: GB81 LOYD 3000 0200 1727 10. Tredit Card: Visa and MasterCard only A limit of £25,000 for credit card payments will apply. This limit is inclusive of the buyer's premium and any applicable taxes. Credit card payment at London sale sites will only be accepted for London sales. a London sale six will not accept credit card payments for purchases made in any other sale site. The fax number to send completed CNP (Card Member not Present) authorisation forms to is +44 (o) 20 7389 2821. The number to call to make a CNP payment over the phone is +44 (0) 20 7752 3388. Alternatively, clients can mail the authorisation form to the address below. Cash is limited to £5,000 (subject to conditions). Bankers Draft should be made payable to Christie's (subject to

conditions). Cheques should be made payable to Christie's (must be drawn in GBP on a UK bank, clearance will take 5 to 10 business

In Out. days). In order to process your payment efficiently, please quote sale number, invoice number and client number with all

All mailed payments should be sent to: Christie's, Cashiers' Department, 8 King Street, St James's, London, SW1Y 6QT

Please direct all inquiries to King Street Tel: +44 (0) 20 7389 2996 Fax: +44 (0) 20 7389 2863 or South Kensington Tel +44 (0) 20 7752 3138 Fax: +44 (0) 20 7752 3143

VAT Ωor †

VAT payable at 20% on hammer price and buyer's premium

VAT payable at 5.001% on hammer price and at 20% on the buyer's premium Ω or *

These lots have been imported from outside the EU for sale since no nave been imported from outside the EU for sale using a Temporary Importation procedure. Where a buyer of such a lot has registered an EU address but wishes to export the lot or complete the import into another EU country, he must advise Christie's immediately after the auction.

8. Buyers from within the EU:
VAT payable at 20% on just the buyer's premium (NOT the humper price).

hammer price).

Buyers from outside the EU:

VAT payable at 20% on hammer price and buyer's premium. If a buyer, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise Christie's to this effect immediately (no symbol)

(no symbol)
Auttioners' Margin Scheme
In all other circumstances no VAT will be charged on the
hammer price, but VAT payable at 20% will be added to the
buyer's premium which is invoiced on a VAT inclusive basis. Book Auctions

As above except:

(no symbol)
No VAT charged.
In all other circumstances no VAT will be charged on the hammer price, but VAT payable at 20% will be added to the buyer's premium which is invoiced on a VAT inclusive basis.

 Stock offered duty-paid, but available in bond.

VAT at 20% on hammer price and buyer's premium (wine only).

VAT Refunds

Refunds cannot be made where lots have been purchased with an inside EU address. Christie's can only refund Import VAT (Lots with * or Ω symbol) if lots are exported within 30 days of collection. All other lots must be exported within 3 months of collection. Valid export documents must be returned within the stipulated time frame. No refund will be paid out where the total amount is less than £100. UK & EU private buyers cannot reclaim VAT. Christie's will charge £35 for each refund processed. In respect of Daggered lots, Christie's are disallowed by HMC&E from refunding the VAT on the buyer's premium under any circumstances. For detailed information please see the leaflets available, or email VAT_London@Christies.com

ARTIST'S RESALE RIGHT ("DROIT DE SUITE") If a lot is affected by this right it will be identified with the symbol λ next to the lot number. The buyer agrees to pay to Christie's an amount equal to the resale royalty and we will pay such amount to the artist's collecting agent. Resale royalty applies where the Hammer Price is 1,000 Euro or more and the amount cannot be more than 12,500 Euro per lot. The amount is calculated as follows:

Royalty For the portion of the Hammer Price (in Euro)

4.00% up to 50,000

2.00% between 50,000.01 and 200,000 between 200,000.01 and 350,000 1.00%

between 350,000.01 and 500,000 0.50%

0.25% in excess of 500,000

Invoices will, as usual, be issued in Pounds Sterling. For the purposes of calculating the resale royalty the Pounds Sterling/ Euro rate of exchange will be the European Central Bank reference rate on the day of the sale.

It is the buyer's responsibility to pick up purchases or make all shipping arrangements. After payment has been made in full, Christie's can arrange property packing and shipping at the buyer's request and expense. Buyers should request an estimate for any large items or property of high value that require professional packing. A shipping form is enclosed with each invoice, alternatively buyers can visit www.christies.com/ shipping to request a shipping estimate.

For more information please contact the Shipping Department

at + 44 (0)20 7389 2712 or via

ArtTransport_London@christies.com for both London, King Street and London, South Kensington sales.

EXPORT OF GOODS FROM THE EU

If you are proposing to take purchased items outside the EU the following applies: Christie's Art Transport:

If you use Christie's Art Transport you will not be required to any to WAT at the time of settlement. Christic's VAT authorised Shipper if you use a Christic's VAT authorised Shipper you will not be required to pay the VAT at the time of settlement.

Oun Shipper:
VAT will be charged on the invoice, refundable by the VAT

Department upon receipt of the appropriate official documents sent to us by your shipper.

Hand-Carried:

VAT will be charged on the invoice. This will be refunded by the VAT Department upon receipt of the appropriate official document

* or \O

Starred and Omega lots - A C88 can be obtained from Christie's Shipping Department .This document must be stamped by UK Customs on leaving the UK.

Margin Scheme and Daggered lots - Please obtain VAT Notice 4 07 from the Cashiers. This document must be stamped by UK Customs on leaving the UK.

Under all circumstances lots must be exported within 3 months of the date of sale, and proof of export provided on the appropriate form.

EXPORT/IMPORT PERMITS

Buyers should always check whether an export licence is required before exporting. It is the buyer's sole responsibility to obtain any relevant export or import licence. The denial of any licence or any delay in obtaining licences shall neither justify the rescission of any sale nor any delay in making full payment for the lot. Christie's can advise buyers on the detailed provisions of the export licensing regulations and will submit any necessary export licence applications on request. However, Christie's cannot ensure that a licence will be obtained. Local laws may prohibit the import of some property and/or may prohibit the resale of some property in the country of importation. For more information, please contact Christie's Shipping Department at +44 (0)20 7389 2828 or the the Museums, Libraries and Archives Council: Acquisitions, Export and Loans Unit at +44 (0)20 7273 8269/8267.

STORAGE AND COLLECTION

STORAGE AND COLLECTION

All furniture, carpets and objects (sold and unsold) not collected from Christie's by 9.00 am on the day following the auction will be removed by Cadogan Tate Fine Art Logistics Ltd to their warehouse at Cadogan Tate Fine Art Logistics Ltd, 241 Acton Lane, Park Royal, London NW10 7NP Telephone: +44 (0)800 988 6100 Email: collections@cadogantate.com. While at King Street lots are available for collection on any working day, 9.00 am to 4.30 pm. Once transferred to Cadogan Tate Fine Art Logistics Ltd, lots will be available for collection from the first working day following the day of their removal from King Street, 9.00 am to 5.00 pm Monday to Friday. To avoid waiting times on collection at Cadogan Tate, we advise that you contact Cadogan Tate directly, 24 hours in advance, prior to collection on +44 (0)800 988 6100. Property, once paid, can be released to Christie's Fine Art Storage Services (CFASS) in London, New York or Singapore FreePort at any time for environmentally controlled long term storage, per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Visit www.cfass.com, or contact london@cfass.com,

Telephone: +44 (0)20 7622 0609 for details.

PAYMENT

Cadogan Tate Fine Art Logistics Ltd's storage charges may be paid in advance or at the time of collection. Lots may only be released from Cadogan Tate Fine Art Logistics Ltd's warehouse on production of the 'Collection Order' from Christie's, 8 King Street, London SW1. The removal and/or storage by Cadogan Tate Fine Art Logistics Ltd of any lots will be subject to their standard Conditions of Business, copies of which are available from Christie's, 8 King Street, London SW1. Lots will not be released until all outstanding charges due to Christie's and Cadogan Tate Fine Art Logistics Ltd are settled.

ROOKS

Please note that all lots from book department sales will be stored at Christie's King Street for collection and not transferred to Cadogan Tate Fine Art Logistics Ltd.

POST-WAR & CONTEMPORARY ART

To avoid waiting times on collection, we kindly advise you to contact our Post-War & Contemporary Art dept 2.4 hours in advance on +4.4 (0)20 7389 2958

EXTENDED LIABILITY CHARGE

From the day of transfer of sold items to Cadogan Tate Fine Art Logistics Ltd, all such lots are automatically insured by Cadogan Tate Fine Art Logistics Ltd at the sum of the hammer price plus buyer's premium. The Extended Liability Charge in this respect by Cadogan Tate Fine Art Logistics Ltd is 0.6% of the sum of the hammer price plus buyer's premium or 100% of the handling and storage charges, whichever is smaller.

STORAGE CHARGES

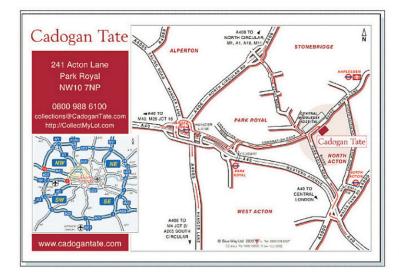
CHARGES PER LOT	FURNITURE/LARGE OBJECTS	PICTURES/SMALL OBJECTS
1-28 days after the auction	Free of Charge	Free of Charge
29th day onwards:		
Transfer	£,60.00	£30.00
Storage per day	£4.50	£2.25

All charges exclusive of VAT.

Transfer and storage will be free of charge until 5.00 pm on the 28th day following the auction. Thereafter the charges set out above will be payable.

Christie's Fine Art Storage Services (CFASS) also offers storage solutions for fine art, antiques and collectibles in London, New York and Singapore FreePort.

Visit www.cfass.com, or contact london@cfass.com, Telephone: +44 (0)20 7622 0609 for charges and other details.



CADOGAN TATE WAREHOUSE 241 Acton Lane, Park Royal, London NW10 7NP

Telephone: +44 (0)800 988 6100 Email: collections@cadogantate.com

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms governing the legal relationship of Christie's and the seller with the buyer. You should read them carefully before bidding.

1. CHRISTIE'S AS AGENT

Except as otherwise stated Christie's acts as agent for the seller. The contract for the sale of the property is therefore made between the seller and the buyer.

2. CATALOGUE DESCRIPTIONS AND CONDITION

Lots are sold as described and otherwise in the condition they are in at the time of the sale, on the following basis.

(a) Condition

The nature of the lots sold in our auctions is such that they will rarely be in perfect condition, and are likely, due to their nature and age, to show signs of wear and tear, damage, other imperfections, restoration or repair. Any reference to condition in a catalogue entry will not amount to a full description of condition. Condition reports are usually available on request, and will supplement the catalogue description. In describing lots, our staff assess the condition in a manner appropriate to the estimated value of the item and the nature of the auction in which it is included. Any statement as to the physical nature or condition of a lot, in a catalogue, condition report or otherwise, is given honestly and with appropriate care. However, Christie's staff are not professional restorers or trained conservators and accordingly any such statement will not be exhaustive. We therefore recommend that you always view property personally, and, particularly in the case of any items of significant value, that you instruct your own restorer or other professional adviser to report to you in advance of bidding. (b) Cataloguing Practice

(o) Cataloguing practice is explained in the Important Notices and Explanation of Cataloguing Practice, which appear after the catalogue entries. (c) Attribution, etc.

Any statements made by Christie's about any lot, whether orally or in writing, concerning attribution to, for example, an artist, school, or country of origin, or history or provenance, or any date or period, are expressions of our opinion or belief. Our opinions and beliefs have been formed honestly and in accordance with the standard of care reasonably to be expected of an auction house of Christie's standing, due regard having been had to the estimated value of the item and the nature of the auction in which it is included. It must be clearly understood, however, that, due to the nature of the auction process, we are unable to carry out exhaustive research of the kind undertaken by professional historians and scholars, and also that, as research develops and scholarship and expertise evolve, opinions on these matters may change. We therefore recommend that, particularly in the case of any item of significant value, you seek advice on such matters from your own professional advisers. (d) Estimates

Estimates of the selling price should not be relied on as a statement that this is the price at which the item will sell or its value for any other purpose.

(e) Fitness for Purpose

Lots sold are enormously varied in terms of age, category and condition, and may be purchased for a variety of purposes. Unless otherwise specifically agreed, no promise is made that a lot is fit for any particular purpose.

Christie's has the right, at our complete discretion,

3. AT THE SALE

(a) Refusal of admission

to refuse admission to the premises or participation in any auction and to reject any bid.
(b) Registration before bidding
Prospective buyers who wish to bid in the saleroom can register online in advance of the sale, or can come to the saleroom on the day of the sale approximately 30 minutes before the start of the sale to register in person. Prospective buyers must complete and sign a registration form with his or her name and permanent address, and provide identification before bidding. We may require the production of bank details from which payment will be made or other financial references.
(c) Bidding as principal

When making a bid, a bidder is accepting personal liability to pay the purchase price, including the buyer's premium and all applicable taxes, plus all other applicable charges, unless it has been explicitly agreed in writing with Christie's before the commencement of the sale that the bidder is acting as agent on behalf of an identified third party acceptable to Christie's, and that Christie's will only look to the principal for payment.

(d) Absentee bids

We will use reasonable efforts to carry out written bids delivered to us prior to the sale for the convenience of clients who are not present at the auction in person, by an agent or by telephone. Bids must be placed in the currency of the place of the sale. Please refer to the catalogue for the Absentee Bids Form. If we receive written bids on a particular lot for identical amounts, and at the auction these are the highest bids on the lot, it will be sold to the person whose written bid was received and accepted first. Execution of written bids is a free service undertaken subject to other commitments at the time of the sale and provided that we have exercised reasonable care in the handling of written bids, the volume of goods is such that we cannot accept liability in any individual instance for failing to execute a written bid or for errors and omissions in connection with it arising from circumstances beyond our reasonable control.

(e) Telephone bids

If a prospective buyer makes arrangements with us prior to the commencement of the sale we will use reasonable efforts to contact them to enable them to participate in the bidding by telephone but we do not accept liability for failure to do so or for errors and omissions in connection with telephone bidding arising from circumstances beyond our reasonable control.

(f) Currency converter

At some auctions a currency converter may be operated. Errors may occur in the operation of the currency converter. Where these arise from circumstances beyond our reasonable control we do not accept liability to bidders who follow the currency converter rather than the actual bidding in the saleroom.

(g) Video or digital images

At some auctions there may be a video or digital screen. Errors may occur in its operation and in the quality of the image. We do not accept liability for such errors where they arise for reasons beyond our reasonable control.

(h) Reserve

Unless otherwise indicated, all lots are offered subject to a reserve, which is the confidential minimum price below which the lot will not be sold. The reserve will not exceed the low estimate printed in the catalogue. If any lots are not subject to a reserve, they will be identified with the symbol next to the lot number. The auctioneer may open the bidding on any lot below the reserve by placing a bid on behalf of the seller. The auctioneer may continue to bid on behalf of the seller up to the amount of the reserve, either by placing consecutive bids or by placing bids in response to other bidders.

(i) Auctioneer's discretion

The auctioneer has the right to exercise reasonable discretion in refusing any bid, advancing the bidding in such a manner as he may decide, withdrawing or dividing any lot, combining any two or more lots and, in the case of error or dispute, and whether during or after the sale, determining the successful bidder, continuing the bidding, cancelling the sale or reoffering and reselling the item in dispute. If any dispute arises after the sale, then, in the absence of any evidence to the contrary the sale record maintained by the auctioneer will be conclusive.

(j) Successful bid and passing of risk Subject to the auctioneer's reasonable discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of his hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot (including frames or glass where relevant) passes to the buyer at the expiration of seven calendar days from the date of the sale or on collection by the buyer if earlier.

4. AFTER THE SALE

(a) Buyer's premium

In addition to the hammer price, the buyer agrees to pay to us the buyer's premium together with any applicable value added tax. The buyer's premium is 25% of the final bid price of each lot up to and including £25,000, 20% of the excess of the hammer price above £25,000 and up to and including £500,000 and 12% of the excess of the hammer price above £500,000. Exceptions: Wine and Cigars: 15% of the final bid price of each lot, VAT is payable at the applicable rate. (b) Artist's Resale Right ("Droit de Suite") If the Artist's Resale Right Regulations 2006 apply to the lot the buyer also agrees to pay to us an amount equal to the resale royalty provided for in those Regulations and we undertake to the buyer to pay such amount to the artist's collection agent. Lots affected are identified with the symbol \(\lambda \) next to the lot number.

(c) Payment and ownership
The buyer must pay the full amount due
(comprising the hammer price, buyer's premium and
any applicable taxes or resale royalty) immediately
after the sale. This applies even if the buyer wishes
to export the lot and an export licence is, or may
be, required. The buyer will not acquire title to the
lot until all amounts due to us from the buyer have
been received by us in good cleared funds even in
circumstances where we have released the lot to the

(d) Collection of purchases

We shall be entitled to retain items sold until all amounts due to us, or to Christie's International plc, or to any of its affiliates, subsidiaries or parent companies worldwide, have been received in full in good cleared funds or until the buyer has performed any other outstanding obligations as we, in our sole discretion, shall require, including, for the avoidance of doubt, completing any anti-money laundering or anti-terrorism financing checks we may require to our satisfaction. In the event a buyer fails to complete any anti-money laundering or anti-terrorism financing checks to our satisfaction, Christie's shall be entitled to cancel the sale and to take any other actions that are required or permitted under applicable law. Subject to this, the buyer shall collect purchased lots within two calendar days from the date of the sale unless otherwise agreed between us and the buyer.

(e) Packing, handling and shipping Although we shall use reasonable efforts to take care when handling, packing and shipping a purchased lot and in selecting third parties for these purposes, we are not responsible for the acts or omissions of any such third parties. Similarly, where we suggest other handlers, packers or carriers if so requested, our suggestions are made on the basis of our general experience of such parties in the past and we are not responsible to any person to whom we have made a recommendation for the acts or omissions of the third party concerned.

(f) Export licence

Unless otherwise agreed by us in writing, the fact that the buyer wishes to apply for an export licence does not affect his or her obligation to make payment immediately after the sale nor our right to charge interest or storage charges on late payment. If the buyer requests us to apply for an export licence on his or her behalf, we shall be entitled to make a charge for this service. We shall not be obliged to rescind a sale nor to refund any interest or other expenses incurred by the buyer where payment is made by the buyer in circumstances where an export licence is required.

(g) Remedies for non payment

If the buyer fails to make payment in full in good cleared funds within 7 days after the sale, we shall have the right to exercise a number of legal rights and remedies. These include, but are not limited to, the following:

- to charge interest at an annual rate equal to 5% above the base rate of Lloyds TSB Bank Plc;
- to hold the defaulting buyer liable for the total amount due and to commence legal proceedings for its recovery together with interest, legal fees and costs to the fullest extent permitted under applicable law;
- (iii) to cancel the sale;
- (iv) to resell the property publicly or privately on such terms as we shall think fit;
- to pay the seller an amount up to the net proceeds payable in respect of the amount bid by the defaulting buyer;
- (vi) to set off against any amounts which we, or Christie's International plc, or any of its affiliates, subsidiaries or parent companies worldwide, may owe the buyer in any other transactions, the outstanding amount remaining unpaid by the buver:
- (vii) where several amounts are owed by the buyer to us, or to Christie's International plc, or to any of its affiliates, subsidiaries or parent companies worldwide, in respect of different transactions, to apply any amount paid to discharge any amount owed in respect of any particular transaction, whether or not the buyer so directs;

- (viii) to reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- (ix) to exercise all the rights and remedies of a person holding security over any property in our possession owned by the buyer, whether by way of pledge, security interest or in any other way, to the fullest extent permitted by the law of the place where such property is located. The buyer will be deemed to have granted such security to us and we may retain such property as collateral security for such buyer's obligations to us;
- (x) to take such other action as we deem necessary or appropriate.

If we resell the property under paragraph (iv) above, the defaulting buyer shall be liable for payment of any deficiency between the total amount originally due to us and the price obtained upon resale as well as for all reasonable costs, expenses, damages, legal fees and commissions and premiums of whatever kind associated with both sales or otherwise arising from the default. If we pay any amount to the seller under paragraph (v) above, the buyer acknowledges that Christie's shall have all of the rights of the seller, however arising, to pursue the buyer for such amount.

(h) Failure to collect purchases

Where purchases are not collected within two calendar days from the date of the sale, whether or not payment has been made, we shall be permitted to remove the property to a third party warehouse at the buyer's expense, and only release the items after payment in full has been made of removal, storage, handling, and any other costs reasonably incurred, together with payment of all other amounts due

(i) Selling Property at Christie's

In addition to expenses such as transport, all consignors pay a commission according to a fixed scale of charges based upon the value of the property sold by the consignor at Christie's in a calendar year. Commissions are charged on a sale by sale basis.

5. LIMITED WARRANTY

In addition to Christie's liability to buyers set out in clause 2 of these Conditions, but subject to the terms and conditions of this paragraph, Christie's warrants for a period of five years from the date of the sale that any property described in headings printed in UPPER CASE TYPE (i.e. headings having all capital-letter type) in this catalogue (as such description may be amended by any saleroom notice or announcement) which is stated without qualification to be the work of a named author or authorship, is authentic and not a forgery. The term "author" or "authorship" refers to the creator of the property or to the period, culture, source or origin, as the case may be, with which the creation of such property is identified in the UPPER CASE description of the property in this catalogue. Only UPPER CASE TYPE headings of lots in this catalogue indicate what is being warranted by Christie's. Christie's warranty does not apply to supplemental material which appears below the UPPER CASE TYPE headings of each lot and Christie's is not responsible for any errors or omissions in such material. The terms used in the headings are further explained in Important Notices and Explanation of Cataloguing Practice. The warranty does not apply to any heading which is stated to represent a qualified opinion. The warranty is subject to the following:

- (i) It does not apply where (a) the catalogue description or saleroom notice corresponded to the generally accepted opinion of scholars or experts at the date of the sale or fairly indicated that there was a conflict of opinions; or (b) correct identification of a lot can be demonstrated only by means of either a scientific process not generally accepted for use until after publication of the catalogue or a process which at the date of publication of the catalogue was unreasonably expensive or impractical or likely to have caused damage to the property.
- (ii) The benefits of the warranty are not assignable and shall apply only to the original buyer of the lot as shown on the invoice originally issued by Christie's when the lot was sold at auction.
- (iii) The original buyer must have remained the owner of the lot without disposing of any interest in it to any third party.
- (iv) The buyer's sole and exclusive remedy against Christie's and the seller, in place of any other remedy which might be available, is the cancellation of the sale and the refund of the original purchase price paid for the lot. Neither Christie's nor the seller will be liable for any special, incidental or consequential damages including, without limitation, loss of profits nor for interest.
- (v) The buyer must give written notice of claim to us within five years from the date of the auction. It is Christie's general policy, and Christie's shall have the right, to require the buyer to obtain the written opinions of two recognised experts in the field, mutually acceptable to Christie's and the buyer, before Christie's decides whether or not to cancel the sale under the warranty.
- (vi) The buyer must return the lot to the Christie's saleroom at which it was purchased in the same condition as at the time of the sale.

6. COPYRIGHT

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7. SEVERABILITY

If any part of these Conditions of Sale is found by any court to be invalid, illegal or unenforceable, that part shall be discounted and the rest of the conditions shall continue to be valid to the fullest extent permitted by law.

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The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the laws of England. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have submitted, for the benefit of Christie's, to the exclusive jurisdiction of the courts of the United Kingdom.

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AN IMPORTANT SAXON GOLD-MOUNTED 'STEIN-CABINET' SNUFF BOX BY JOHANN-CHRISTIAN NEUBER (1736-1808), DRESDEN, CIRCA 1775/1790 3% in. (87 mm.) wide · £150,000-200,000



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PROPERTY OF A EUROPEAN COLLECTOR

A JEWELLED GOLD AND GUILLOCHÉ ENAMEL IMPERIAL PRESENTATION CIGARETTE CASE Marked Fabergé, with the workmaster's mark of August Hollming, St Petersburg, 1899-1903 3% in. (8.6 cm.) wide · £40,000-60,000

Provenance:

Presented by Emperor Nicholas II to Commandant-General Carl Castern Abraham Warberg in Stockholm in 1909. Sotheby's, Geneva, 17 November 1992, lot 123.



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THOMAS GAINSBOROUGH, R.A. (Sudbury, Suffolk 1727-1788 London)

Portrait of Phillip Stanhope, 5th Earl of Chesterfield (1755-1815), full-length, in hunting attire with a black hat in his left hand, his dog at his side, in a landscape · oil on canvas

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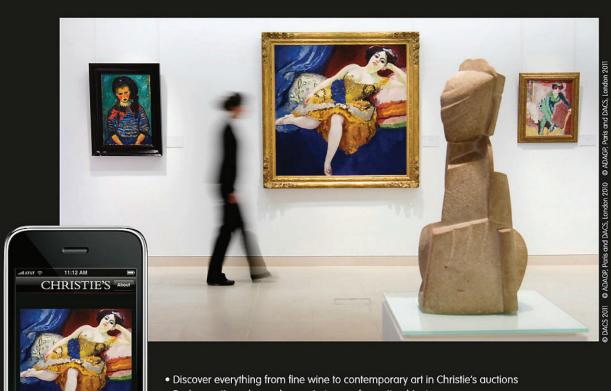
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CHRISTIE'S

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CHRISTIE'S LONDON

AN IBERIAN PRIVATE COLLECTION (PART I) IMPORTANT GOLD BOXES & OBJECTS OF VERTU

THURSDAY 8 DECEMBER 2011 AT 10.30AM

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(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

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UK£3,000 to UK£5,000 by UK£200, 500, 800

(ie: UK£4,200, 4,500, 4,800) by UK£500s

UK£5,000 to UK£10,000 UK£10,000 to UK£20,000 UK£20,000 to UK£30,000

by UK£ 1,000s by UK£2,000s by UK£2,000, 5,000, 8,000

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